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The Quarterly Journal

138

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OF THE LIBRARY OF CONGRESS

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Cover: Ansel Adams' SIERRA NEVADA, WINTER EVENING FROM THE OWENS VALLEY, CALIF. By permission of the photographer. See page 2. This and other photographs in "Creative Photography, 1869-1969" from the Prints and Photographs Division.

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EDITOR'S NOTE

Galley proof for the January issue of the Quarterly Journal is in the Publications Office as this note comes from the typewriter. While authors are reading and correcting their words in print with a jealous eye, the office staff is giving another set of the same proofs a second, precautionary reading. In one corner the dummy is in preparation, with the usual conflicts between space, text, and illustrations. Rights and permissions are under a final examination at another desk and last-minute copy for captions and "Contents" is flying back and forth between editors and typists.

Simultaneously, the chapters of the Annual Report of the Librarian of Congress, the Journal's venerable sister publication, are undergoing a final editorial check. Preparation of this report began with Special Announcement 336, dated May 11, 1970, issued by the Librarian to department directors and division chiefs. The order outlined such requirements as the length and format of the divisional and departmental reports and specified the dates on which they were due. Division chiefs were asked to submit their reports no later than July 13. Department directors in turn were to send their reports to the Librarian's Office by August 14 and the supporting tables and appendixes by September 4.

With the receipt of the six departmental reports by the Librarian, the compilation of his report begins. When completed it must cover the collective activities of a staff of 4,000 people with various skills and specializations engaged in selecting, acquiring, organizing, controlling, and preserving the materials that are added to the Library at the rate of almost two million a year, and in meeting the research and information needs of the Government, other libraries, the scholarly community, and the people of the Nation by exploitation of the more than 61 million pieces in the collections. The information in the six separate manuscripts must be coordinated, seeming disparities reconciled, and the parts unified into a whole. If successful, the finished product should describe the activities of many divisions in various locations that support and supplement each other to produce the total program of the national library. Before it goes to press, however, the copy must be edited for style and the final battle waged to rout the demons that attack every work destined for publication. Operating in secret, these enemies delete one "m" from "accommodate," transpose figures, tamper with diacritics, add an extra "e" to "judgment," cunningly drop one "i" from Juilliard, call a man Henry Brown in one chapter and Herbert Brown in another, insert a tiny "not" in an affirmative statement, and slip in a singular verb after a plural noun. At last, the 360 pages of manuscript, mutilated, patched, and battle-weary, can be marked for the printer and bundled off to be transformed into clean, clear type. Page proof in hand, the editors finish the index, and the annual report, accompanied by proofs of the cover and title page, is marked "OK to print." The whole staff, devoutly hoping that this is so, sighs "Amen." SLW

BY JERALD C. MADDOX • Creative Ph

Creative Photography 1869–1969 was an exhibition of photographs chosen from the collections of the Library of Congress which surveyed the development of the art of photography over the last 100 years—the period that saw photography become a means of aesthetic expression.

One of the first steps in this evolution was taken in 1869 with the publication of Henry Peach Robinson's *Pictorial Effect in Photography*, a copy of the first edition of which was the earliest item in the exhibition. Illustrated with original photoprints by Robinson, this was the first book-length statement of principles for an art of photography. Earlier statements do exist but not in as coherent or organized a form, just as there are photographs before 1869 that show a conscious aesthetic intention but which must be considered as isolated examples.

The theories and methods for artistic photography given in Robinson's book are heavily dependent upon the other visual arts, especially painting, and include basic rules for composition and arrangement of models. He explains his technique for producing artistic photographs by combining sections from several negatives to produce a single image. He also discusses methods for controlling the scene to be photographed, for example, careful posing of the models and choosing the correct props and background. As a result, his photographs often appear contrived and artificial, but this is a characteristic they share with most of the other visual arts of that time.

Robinson's effect on the development of photography is difficult to judge, particularly in the light of subsequent history. His book went through many editions and undoubtedly reached a wide number of readers. His statements of basic

Arnold Genthe. MARION MORGAN GROUP (II). ca. 1930.

Jerald C. Maddox is Curator of Photography and Head of the Processing and Curatorial Section, Prints and Photographs Division.



ve Photography 1869-1969



rules are reflected in many later writings on this subject, but apparently few, if any, of the photographers who followed him specifically applied his methods to the point of making prints from combinations of negatives. Rather, his influence is seen in their use of self-consciously "artistic" subject matter.

It is possible that Robinson was ahead of his time, for when he wrote, photography was still a complicated process, requiring the use of wet plates and immediate development. It was a craft practiced mostly by professionals, who had little time or need for the aesthetics of photography. To produce photographs that were primarily art required a different environment, and this came about only with the appearance of large numbers of amateur photographers after the introduction, in the 1880's, of easily manageable dry plate negative materials. This period also



saw a rapid increase in the commercial production of photographic materials and equipment, which simplified the photographic process, and this in turn brought about a great increase in the number of photographers who could concentrate on the aesthetics instead of the techniques of the craft. These included the amateurs who showed such an interest in artistic photography that most of its early development is because of their efforts.

Peter Henry Emerson, who began as an amateur photographer, made the next important contribution to photographic aesthetics. His influence spread, both through the exhibitions of his own photographs and through his writings. In 1885 he published *Life and Landscape on the Norfolk Broads*, a book illustrated with original photographs showing a use of photography that is basically naturalistic and opposed to the contrived and constructed images considered artistic by Robinson. Four years later he stated his principles for photographic aesthetics in his book *Naturalistic Photography*. Emerson did not approve of combination printing from several negatives but felt instead that the photographer should create his effect entirely through direct photographic techniques. One of these was the use of selective focus. Taking into account that the human eye focuses on only a limited area in its total visual range at any given moment, Emerson made photographs in which only part of the image was in sharp focus. This produced a picture that was largely out of focus and generally soft and blurred in appearance. This feature, often in an exaggerated form, came to be characteristic of much artistic photography during the next 50 years, especially of the work produced by those amateurs who were associated with the camera clubs that were so popular during this period.

In the 20 years following the publication of Robinson's book his influence had continued to spread, so that at the beginning of the 1890's there existed two fundamentally opposing approaches to artistic photography, one favoring the directly recorded image, the other a constructed and manipulated image. It is from this point that one can trace what amounts to a

Henry Peach Robinson. From *Pictorial Effect in Photography*. 1869.

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Peter Henry Emerson. POLING THE MARSH HAY. From Emerson's Life and Landscape on the Norfolk Broads. 1885.

dichotomy in photographic aesthetics, as from phase to phase through the history of photography first one and then the other of these approaches is favored. During the 1890's and the years preceding the First World War, a tendency toward the manipulated approach dominates.

Following the war, and through the years to the sixties, the direct approach is favored, but not without important exceptions in the twenties. In the most recent decade the use of the manipulated image appears with increasing frequency and is a major current in contemporary photog-



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Alfred Stieglitz. *Left: A BIT OF VENICE. 1894. Above: LAKE GEORGE, N.Y. 1923.*

raphy. This recurring dichotomy emphasizes, perhaps more than anything else, how fundamental the ideas of Robinson and Emerson were to the development of photographic aesthetics.

Out of the ideas and work of Robinson and Emerson came the first organized efforts to produce artistic photography, appearing first in England, then quickly spreading to Europe and the

United States and eventually throughout the world. In most cases, however, these efforts were centered in a few individuals, in some cases in a single individual, not in organized groups. One of these, and possibly the most important individual in the 20th-century development of artistic photography, was Alfred Stieglitz. Born in the United States, Stieglitz received thorough techni-

cal training in photography in Germany. While in Europe he began to exhibit his photographs and soon won many awards. One of the first to notice him was Emerson, who awarded him a prize in an important exhibition and praised

Stieglitz' work. Returning to the United States in the 1890's, he became a leader in the promotion of photography as an art, primarily through his writings and through exhibitions of both his own work and that of others. He eventually be-

Right: Alfred Stieglitz and Clarence H. White. TORSO. 1907.

Below: Alfred Stieglitz. LAKE GEORGE, N.Y. 1935.



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Clarence H. White.
THE ORCHARD.
1902.

Facing page:
Gertrude Käsebier.
FRENCH LANDSCAPE.
ca. 1900.



gan to publish the magazine *Camera Work*, in which he showed the pictures of photographers he thought deserving. Many of these people were associated with Stieglitz in a group called the Photo-Secession, made up of individuals interested in artistic photography and who exhibited a wide variety of styles. Stieglitz himself practiced a straightforward photography, making only limited attempts to arrange or manipulate the image and rarely did this involve anything more than cropping and enlarging the original negative. More characteristic of the Photo-Secession was

the approach found in the work of Clarence H. White and Gertrude Käsebier, which tended toward soft, blurred, romantic images, often with alterations and handwork done directly on the final print. Derived from Emerson, this style enjoyed a wide use and long life.

The first period of consistent development in the art of photography covered the years from about 1890 to 1920. While it was dominated by Stieglitz and the Photo-Secession group because of their frequent exhibitions and the publicity they received, it was also influenced by the work



of independent individuals, some of whom were important figures in their own right. For a brief time during the late nineties, for example, F. Holland Day was almost as influential as Stieglitz. His style and choice of subject matter reflected the culture and taste of the time. Another independent figure, and one whose reputation has held up better than Day's, was Arnold Genthe. He worked for the most part in the characteristic romantic style, but—as his Chinatown pictures show—he was also capable of documentary photography. There were many European photographers whose work paralleled that being done in the United States, for example, Frederick Evans, a member of the Linked Ring, an English photographic group that preceded the Photo-Secession and had similar aims.

All these individuals emphasized the "art" of

Facing page: Clarence H. White. JANE FELIX WHITE. 1905.

F. Holland Day. Above: Elderly man. 1905. Below: Prodigal's return. 1909.



Arnold Genthe. MERCHANT WITH BODYGUARD. ca. 1896.

photography, particularly as it was exemplified in the single photographic print. Prints were treated as precious objects, carefully made and given elaborate settings with special mats and frames. Techniques which permitted handwork on and alteration of the print were common. The result was photographs that no longer looked like photographs, but rather like drawings, etchings, or lithographs. These techniques were used with

many variations, but the two most frequently found were the platinum print and the gum print. The platinum print was made on paper coated with an emulsion using platinum salts, instead of the more common silver nitrate salts, as the light-sensitive element. The platinum print was permanent, but, more important, it produced an image having a long tonal scale, with a range of gradations that could not be achieved by any

other technique, however. The city of Palladium, a somewhat use. The plat

Arnold Genthe. GRETA GARBO. 1925.



other technique. Platinum prints were expensive, however, and eventually the rising cost and scarcity of the material caused it to be abandoned. Palladium prints, using a different element, were a somewhat cheaper version of platinum prints, but they also became too expensive for general use.

The gum print was much less expensive than the platinum print and allowed the greatest free-

dom in manipulation of the image. The print was made on paper coated with an emulsion composed of potassium bichromate and gum arabic, with watercolor pigment to give color. This emulsion when exposed to light becomes increasingly insoluble in water as it receives more light. This means that the shadow areas of an image, which would be the thinnest portions of a negative, get the most light, and the lighter areas, where the

negative is thicker, get less exposure. When the paper is placed in water, the more soluble areas of the emulsion in the lighter portions of the image wash away to expose the paper underneath. The extent to which the emulsion washes away can also be controlled by the temperature of the water and by direct work on the emulsion with a brush. With these techniques it is possible to alter the image to the point where it no longer appears to be a photographic image, but looks instead like a drawing, etching, or lithograph. Because the photographer coats his own paper, choosing the texture and color of the base of his print, he has more opportunity for creative expression. Moreover, he can recoat his paper with additional emulsion and reprint several times in order to get a richer tonal scale. Some photographers

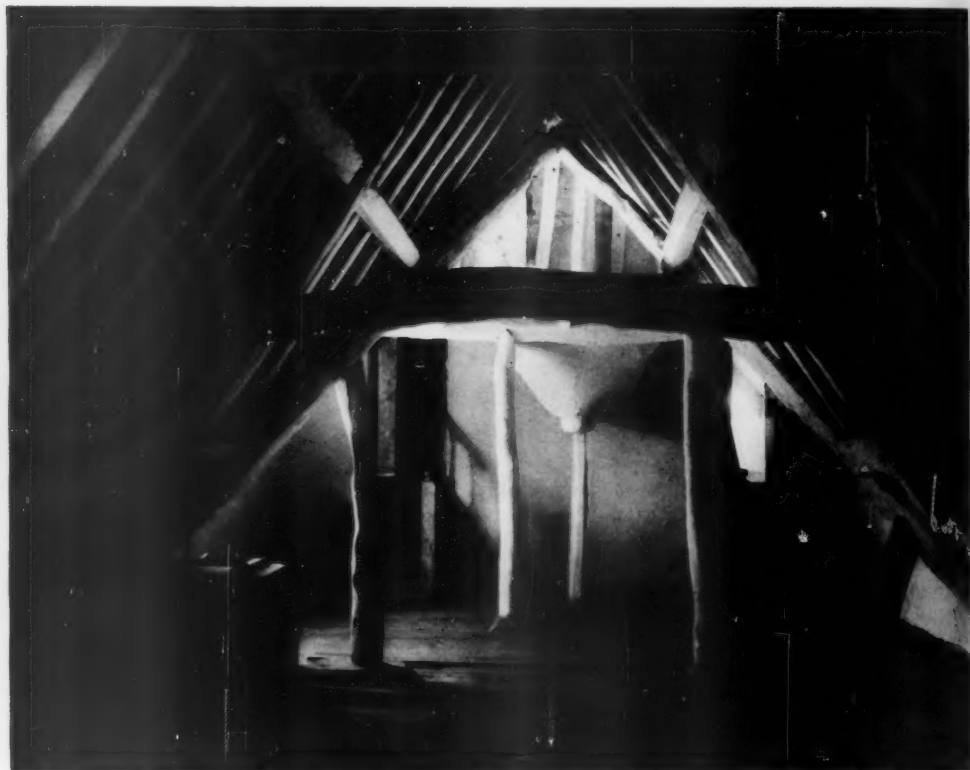
have combined the two techniques, coating the gum emulsion on a platinum print and then re-printing, which produces a long tonal scale and richness of color not possible with either technique by itself.

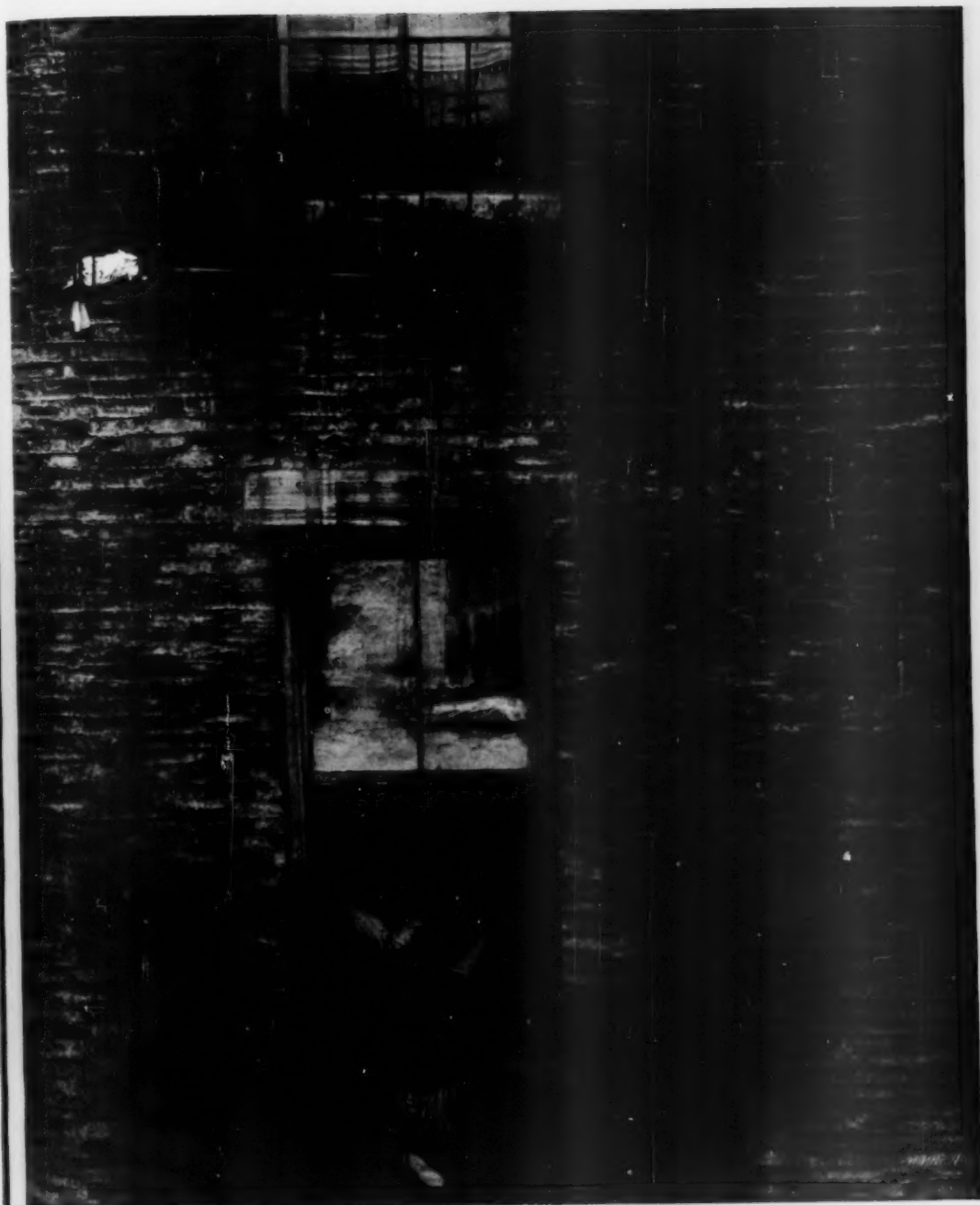
A common feature of all these control processes is that they require long and patient dark-room work and a high degree of manipulative skill. As a result the photographs are usually made in small editions, and this, along with the obvious craftsmanship required, has sometimes been thought to more certainly make them works of art.

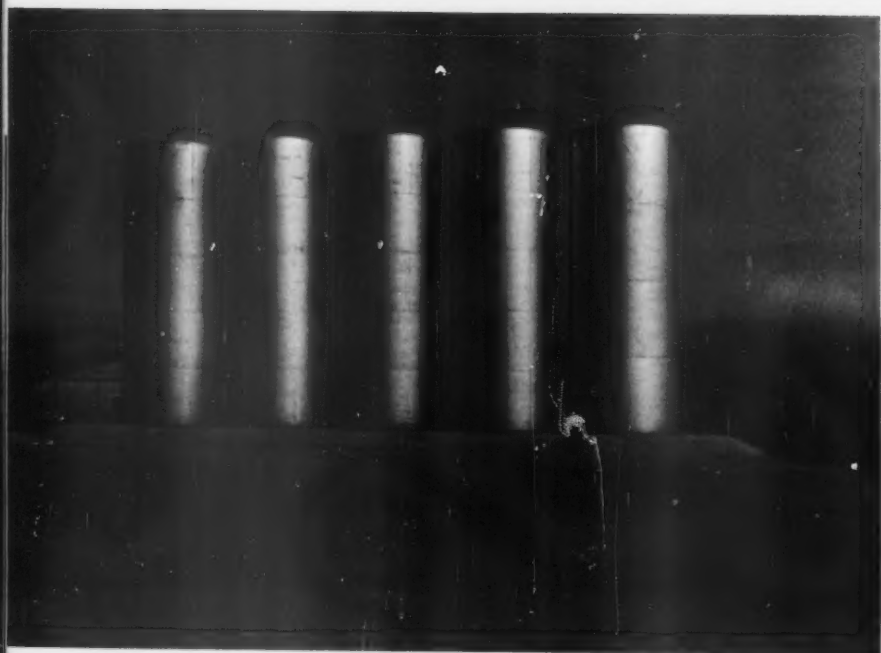
The extremes to which these methods were taken by some photographers brought a reaction to the Photo-Secession style, or pictorialism, as it was later known. The major direction of this

Right: Edward Steichen. SUNDAY PAPERS: WEST 86TH STREET, NEW YORK. ca. 1922.

Below: Frederick Evans. KELMSCOTT MANOR: IN THE ATTICS. ca. 1900.



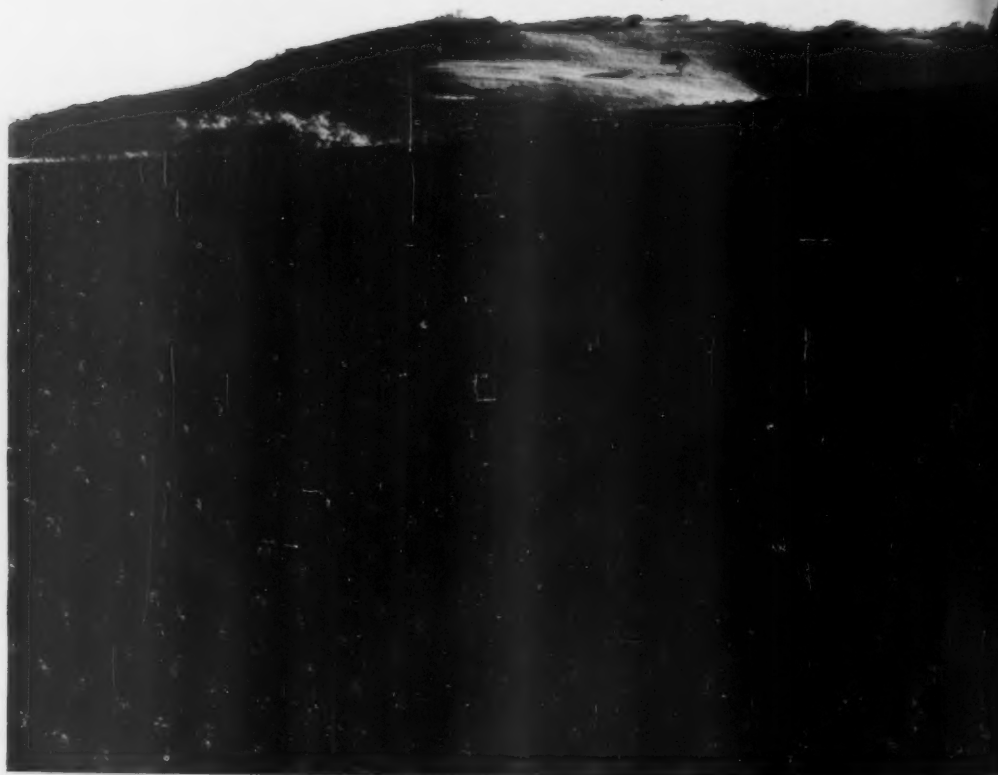




Left:
Charles Sheeler.
FUEL TANKS,
WISCONSIN.
1952.

Edward Weston.
Below:
TOMATO FIELD, 1937.

Right:
TIDE POOL, POINT
LOBOS, 1945.



reaction in the 1920's and 1930's is seen in what is known as "straight" photography. This is a difficult phrase to define, but essentially it refers to an approach that concentrates on the visible world and records it with as little alteration as possible in the photographic process. Although it is found in the work of Stieglitz, who seldom went to the extremes of the other members of the Photo-Secession, it did not come into its own

until after World War I with the work of Edward Steichen. An early member of Photo-Secession, Steichen turned to the straight approach after his wartime experience with aerial photography. His work of the twenties and thirties shows the sharpness and clarity that are characteristic of straight photography. Other examples in this period include the photographs of Paul Outerbridge, Jr., and Charles Sheeler and

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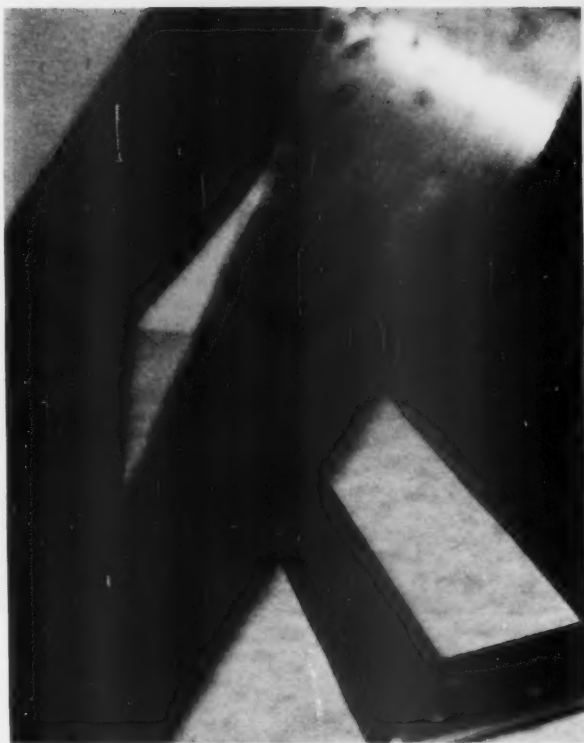
Facing page: Man Ray. RAYOGRAPH. 1927.

Paul Outerbridge, Jr. TELEPHONE. 1923. Below: ABSTRACTION. 1921.

in the thirties and forties the work of Edward Weston.

Another form of the reaction is suggested in the work of Outerbridge and is given explicit expression in the work of Man Ray. This is abstract photography, a reflection of the movements in the art world of the same time. Outerbridge's emphasis on simple basic forms in many of his images certainly produces a photograph with a strongly abstract quality. Man Ray in his "Rayograph" moves further away from the recognizable representation of objects. The Rayograph, or photogram, as it is more commonly known, is basically a direct shadow pattern formed on light-sensitive material by objects placed on the material during a brief exposure to light. Some of the earliest experimental photographic images were made in this way, but the technique was not widely used as an end in itself until the 20th century, when Man Ray and others took it up again. They expanded the technique by varying the objects placed on the light-sensitive material, using transparent, translucent, and solid objects that would produce different shadow patterns and gradations of tone. In his Rayographs, Man Ray makes an image that in itself is a work of art. For him it is not important that a photographic technique is used to make his images; the creation of abstract form is his primary end, and he enjoys the paradox of creating unfamiliar forms directly from common objects.

In the thirties the older forms of artistic photography were found less and less outside of the amateur camera clubs, while the newer straight and abstract approaches became increasingly prevalent among those considered to be creative photographers and among the professionals. Along with this, one is aware of a tendency for these two approaches to be used together and of their effect on photography generally. In the work of the photo-journalists, for example, increasing attention is paid to the aesthetic qualities of the photograph. Such documentary photographers as Walker Evans and Dorothea Lange combine reportage with a conscious awareness





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Left: Dorothea Lange. CHILD LIVING IN AN OKLAHOMA CITY SHACKTOWN. 1936.

Below: Walker Evans. NEGRO SHOP, VICKSBURG, MISS. 1936.



of aesthetic qualities. To many people, this—rather than the work of the Photo-Secession—is the purest statement of photographic aesthetics.

Through the thirties and into the forties, this tendency to a merging of styles increases. The

straight “artistic” photograph and the documentary photograph are often no longer distinct entities, and in almost every case emphasis is on the highest possible level of photographic quality in the finished photoprint. This approach per-

Paul Caponigro. SANDSTONE AND SURF, CAPE KIWANDA, OREG. 1959.

haps finds its ultimate expression in the photographs of Ansel Adams. His direct, intense approach to his subject is combined with an ability to control the photographic processes so precisely that the photographer at the moment of exposing his negative can visualize the final print. Adams' prints are beautiful objects and establish a standard for evaluating the aesthetic quality of photoprints.

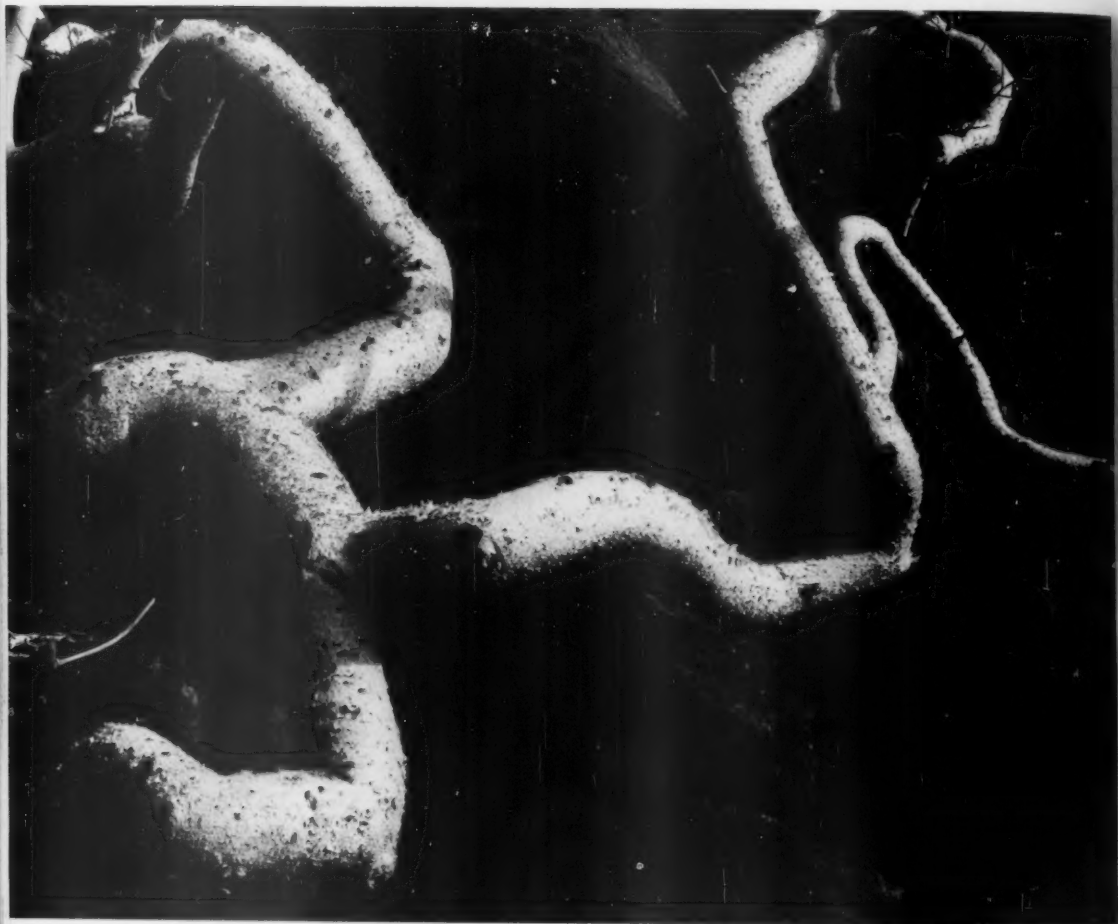
During the fifties and sixties, this high standard of quality is generally maintained by photographers of all stylistic persuasions. The straight approach remains an underlying force today, expressing itself in several variations. In the work of Brett Weston it often shows a strong feeling for abstract form. Paul Caponigro uses it to present highly emotional, personal poetry. George Krause takes elements of reportage and straight photography and gives them an overlay of emotional association which makes his pictures something more than simple documents. The work of these men is, of course, only an indication of the range which contemporary photographic expression covers.

With the end of the sixties new trends are appearing. Manipulating the photographic processes to produce the expressive object and combining negatives to create a single image are methods reminiscent of another era. But there are also new ways of controlling the form of the image, which are possible because of advances in photographic technology: the use of high contrast materials to remove the gray tones from the image and make it a strictly black-and-white representation; repeating the same image several times in a single work to make an overall structural pattern; the combination of images, like separate frames from a motion picture, to present a single image; the calculated use of the various kinds of camera lenses to produce a distorted image. And all of these devices may be combined to create an even more complex image.

The works which result from these methods are, like the Rayograph, often nonphotographic in appearance. A survey of photography today might include some of the intaglios or lithographs now being made which use photomechanical processes, rather than the artist's hand, to







Brett Weston.
BAJA CALIFORNIA.
1967.

Facing page:
George Krause.
Untitled.
ca. 1963.

produce the image on the plate or stone. These works are perhaps as much photographs as were the gum prints of 60 years ago. This is a potentially disturbing situation for the photographer working in the straight and reportage styles, because if present trends continue, photography as a medium of independent, individual aesthetic expression may disappear, consumed by the current collaborative, multimedia forms of expression. Increasingly, still photography is being used as an element in some more elaborate or complicated medium—as images in a motion picture or as part of a slide presentation on multiple screens



These along with music and taped narration; or as a source of basic visual material to be used by the designer, printmaker, or painter.

But we cannot predict the future for still photography. Today it is a universal element in our culture, enjoyed, used, and practiced by millions. Increasing numbers of exhibitions of photography suggest there is a wide interest not only in the present uses of the medium but also in its past. A few years ago no school offered a course in the history of photography as a creative medium; now such courses can be found at colleges and universities. Related to this is an in-

creasing interest on the part of some contemporary photographers in reviving some of the older creative techniques and styles. This would suggest that although the "pure" creative use of still photography will probably remain a thing of the past, it will continue to be a touchstone and inspiration for aesthetic expression, not only for photography but for all graphic media. Beyond this, a review of aesthetic expression in photography to the present day reveals that still photography is an important and substantial part of our cultural history. This alone may assure its continuance.



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David Humphreys' Lost Ode to George Washington, 1776

BY JULIAN MASON

When Frank Landon Humphreys' *Life and Times of David Humphreys* was published in 1917, it contained the following lament: "Humphreys' poems glow with patriotic impulse. Much would the modern compiler of the anthology of that day give for a copy of one of his first efforts, especially as we now know that it was dedicated to Washington."¹ The manuscript of that 1776 poem, apparently never before made public, was acquired by the Library of Congress in March 1970.

Humphreys' biographer had learned about the poem through a letter which David Humphreys wrote from his home in Derby, Conn., on July 8, 1776, to Col. Samuel B. Webb, who had recently been appointed aide-de-camp to George Washington:

Dear Sir:—

As I was so unfortunate as not to see you, but for a moment, whilst I was in town, I must take the liberty to trouble you with a line, & to enclose a short piece of poetry, which I wrote when I was in New York. The subject is a noble one & he must be a stupid fellow, who couldn't say one clever thing upon it—how I have succeeded you must determine, this may be said in its favour, or rather by way of excuse for its imperfections, that it contains the genuine effusions

of an honest & grateful heart, & that it was the employment of only half an hour as Captn [William] Hull [Humphreys' fellow townsman and college-mate] can testify—but Sir I would not have you imagine that I have presumption enough to offer it to the great personage, whose illustrious actions it was design'd to celebrate—yet could I think it by any means worthy of him, & had I obtained his permission I should not hesitate to do it—but as affairs are circumstanced, unless I had been sufficiently acquainted with your prudence as well as friendship & candour, I certainly never should have trusted it in your hands—but I know that Col. Webb will do nothing to the prejudice of his friend, & accordingly I commit it with the more freedom to his care to make what use of it he pleases.

I expect in a few weeks, to be in New York. When I shall have an opportunity to tell you how much

I am your sincere friend & humble serv't

David Humphreys.²

Facing page: General David Humphreys by Gilbert Stuart. Yale University Art Gallery, gift of the widow of General Humphreys in 1830.

Julian Mason, formerly a Specialist for American Cultural History in the Manuscript Division, is now Associate Professor of English at the University of North Carolina at Charlotte.

This letter was apparently the earliest one known to the biographer. The poem which had been enclosed with it—certainly one of the 24-year-old Yale graduate's earliest poems and perhaps his first—can now finally rejoin its letter of transmittal before a public which is beginning preparations for celebrating the two-hundredth anniversary of the momentous events which took place in the year in which it was written:

An Ode, to his Excellency
Gen'r^l Washington

To Washington, who greatly brave,
Resolv'd his native land to save,
Or perish in the cause:
To Washinton, what praise belongs!
What marble busts! what grateful songs!
What tributes of applause!

At freedom's call, the Hero rose,
Left each dear scene, & sought our foes,
And brav'd their fiercest rage:
While they (for us a scourge design'd)
Within their walls inglorious pin'd,
Nor dar'd with him engage.

His martial skill our legions form'd,
His glorious zeal their bosoms warm'd,
And fann'd the rising flame,
Like Fabius,³ he by wise delay,
Forc'd Britains bands to waste away,
Then bade them fly with shame.

His Vengeance struck them with dismay,
His thunders broke their firm array,
And wither'd all the host.
Why felt thy chiefs unusual dread?
Where were thy sons O Britain fled,
To what ill-fated coast?

But now the cannon's thundering roar,
Begins to echo round the shore,
And calls our youths from far.
Oh! now may he, with glory crown'd,
While guardian Angels shield him round,
Tryumphant guide the war.

At last (for so the fates decreed)
These climes by him from slav'ry freed,
And ev'ry wrong redrest—
While grateful Myriads hail his name,
May he bright heir of deathless fame,
Long live supremely blest.

Even though, unfortunately, Captain Hull's testimony is not needed for us to believe it was "the employment of only half an hour," the

poem is of importance for its relationships with Washington, the Revolution, early American poetry, and David Humphreys himself. Humphreys had tried schoolmastering for a short while before being caught up in the events of his times and volunteering as adjutant of the Second Connecticut militia regiment. His biographer believed that it was probably during the visit to the front at New York, mentioned in the letter above, "from the busy preparations for defence, from the eagerness of the troops to meet the enemy, as well as from the gravity of the situation and the anxiety of the leaders, that Humphreys determined to enter the service at an early opportunity. He told Col. Webb that he expected to be back in the City in a few weeks. He kept his engagement, not as a visitor but as a soldier. In 'a few weeks' he was there as a comrade."⁴ As he moved to join the armies, Humphreys wrote a sonnet "Addressed to My Friends at Yale College," which begins:

Adieu, thou Yale! where youthful poets dwell,
No more I linger by thy classic stream.
Inglorious ease and sportive songs farewell!
Thou startling clarion! break the sleeper's dream!⁵

Heeding the clarion call, Humphreys went on to decided success as soldier and diplomat for the emerging nation. Stanley T. Williams has said of him: "Humphreys' record in the army during the Revolution was brilliant; at the age of twenty-five he was a brigade major, and at twenty-eight a lieutenant-colonel and aide-de-camp to Washington. He had a natural talent for military science. . . . he fought, coolly and vigorously . . . Humphreys inspired [confidence] in both his own soldiers and in his superior officers."⁶ His diplomatic career began in 1784 with the Secretaryship to the Commission for Negotiating Treaties of Commerce With Foreign Powers, which took him to France and England for two years. Over the years he saw continuing service as legislator, soldier, merchant, and diplomat, enjoying particular success as the latter in Spain and Portugal.

Among Humphreys' many interests was literature; and although his success in this did not match his success in several other fields, it was, nevertheless, of significance for his time and place. He is known now primarily as one of the

An Ode, to his Excellency
Genl^l Washington.

To Washington, who greatly brave,
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Or perish in the cause:
To Washington, what praise belongs!
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At freedom's call, the Hero rose,
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 Like Fabius, he by wise delay,
 Forc'd Britains' hands to waste away,
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His vengeance struck them with dismay,
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Why felt thy chiefs unusual dread?
 Where were thy sons O Britain fled,
 To what ill-fated coast?

But now the cannon's thundering roar,
 Begins to echo round the shore,

And calls our youths from far:
 Ch! now may he, with glory crown'd,
 While guardian Angels shield him round,
 Triumphant quide the war.

At last (for so the fates decreed)
 These climes by him ^{from} slav'ry freed,
 And ev'ry wrong redrest—
 While grateful Myriads hail his name,
 May he bright heir of deathless fame,
 Long live supremely blest

~~David Humphreys~~
~~1776~~

"An Ode, to his Excellency Gen^l Washington,"
 written by David Humphreys in 1776 and one
 of the early tributes to Washington. From the
 Manuscript Division.

"Connecticut (or Hartford) Wits," our first literary coterie, which also included John Trumbull, Timothy Dwight, Joel Barlow, and a few others, who endeavored to celebrate our literary independence by extolling American subjects. Though Humphreys may not have been the foremost poet among them, he took second place to none of them when it came to ardor and enthusiasm, particularly for the new nation and its prospects for the future. His poems almost made up in sincerity and patriotism for what they often lacked in skill, especially in a period when few in this land were writing poems of aesthetic consequence. His prose was better, and often good, especially his *Essay on the Life of the Honorable Major-General Israel Putnam* (1788), under whom he served. As was the case with too many of Pope's American disciples, of which Humphreys was one, persistence often wore down the muse and brought forth among our literary first-born what must be acknowledged with interest and candor as our own, even though we see well the faults in which it is wrapped. Humphreys continued all his life the flirtation with the muse of poetry which he began in 1776. Fortunately, many of its products proved to be of better quality than the ode to Washington. But this poem by no means deserves our disdain. It stands up well under comparison with most of its American contemporaries. It is not great poetry; it is good verse, written by a man who in his own day was considered to be a major poet.⁷

In addition to its having been "lost" for almost 200 years and having been perhaps Humphreys' first poem, the 1776 ode is also of significance because of its relationship to Washington, who came to consider Humphreys almost a member of his family. Indeed, Washington's affection and honor for the poet-soldier-statesman led to Humphreys' advancement time and time again, to firm friendship and sojourns at Mount Vernon, and finally to Humphreys' being known in his day as "Belov'd of Washington." On his part, from 1776 on Humphreys was to praise and support Washington in word and deed. In fact, it is hard to imagine more admiration and devotion. When Washington died, Humphreys from Madrid sent his widow a letter suitable to the occasion and his long relationship with her husband. "The loss of the most distinguished man of the age is an event which has produced an ex-

tensive mourning in Europe as well as in America," he reported. "Grief more genuine or more universal was never manifested in any age or in any nation."⁸ Near the end of his letter of praise and consolation he noted because of grief his inability to write then the poem which he felt need to produce, for "conscious I am that few have had opportunities of knowing him better, and that none could appreciate more justly his morals and his merits."⁹ However, he promised to write the poem when his grief had subsided. True to his intentions, a few months later he sent to her "A Poem on the Death of General Washington," 860 lines long. As his association with Washington had apparently begun with a poem, so it seemed fitting to produce another at the termination of the association by death.

The content of that first poem deserves some attention. It should be remembered that it was written before the rise of Washington to eminence as the father of his country and the eternal hero. Such elevation had begun, but it is difficult for us to get behind the accumulation of almost two centuries to see at once the freshness and also the partial exaggeration of Humphreys' focus. Certainly Washington was respected and well known and had performed important tasks as the representative of a people with obvious trust in him—he was in many ways a popular hero, despite loyalist reservations—but the extreme national adulation still lay ahead. Indeed, as commander of the American forces in July 1776, his position was not an entirely happy one. After months of frustration because of lack of adequate supplies and troops, he had had his first real military success of the war at Boston in March. He had demonstrated his ability as military administrator and was considered to have been a good choice as commander. But "the stubborn fact remained" that such fame as he had he enjoyed without having had to wage real battle.¹⁰ Now New York was threatened; the enemy had the initiative and the Colonies a declaration of independence. A crucial test was immediately before Washington when Humphreys sent his poem to Webb. "The American force at Washington's command was being increased slowly, and some days scarcely at all, by the militia for whom Washington continued to call anxiously and urgently. All gain seemed to be doubtful and temporary."¹¹

David
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D.C.

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David Humphreys, "Belov'd of Washington," is pictured directly behind Washington in this painting of the general presenting to Congress at Annapolis on December 23, 1783, his resignation as Commander in Chief of the Army. By John Trumbull (not one of the Connecticut Wits), the original is in the Rotunda of the Capitol, Washington, D.C. From the Office of the Architect of the Capitol.

The generally tense situation surely was known to Humphreys. He was alert and knowledgeable and had visited the troops in New York, where he may have had his first glimpse of Washington. However, his praise of the commander is extreme. At this time Washington had not "brav'd [the] fiercest rage" of his foe (and was anxiously anticipating its immediate employment), though the actions of the British at Boston might have merited the taunt "Nor dar'd with [Washington]

engage." In fact, neoclassical hyperbole dominates the poem, claiming for Washington accomplishments which were not yet quite appropriate, in spite of the great popularity of what had been accomplished at Boston. Perhaps Humphreys was, in part, simply reflecting the general enthusiasm of the Colonies at having had some sign of genuine success against their adversary in the midst of turmoil, difficulty, change, and sometimes doubt and hesitancy. Certainly he invested

the poem with his own innate enthusiasm and optimism.

On the other hand, Washington represented the most complete and obvious hero available to the new nation at that time, as he would for years to come; and he had already been occasionally employed as a convenient popular symbol of the national potential and aspiration. Though his call for more concrete tribute to Washington is early in one sense, Humphreys was even then not alone in the belief that it was appropriate. And though a growing flood would follow, as yet there had been few artistic or literary embodiments of such tribute—few “busts,” “grateful songs,” lasting “tributes of applause.”¹² But they were beginning to appear, one by one. In 1776 the first town, in eastern North Carolina, was named to honor the national hero; and the second place so named, that same year, was the District of Washington in western North Carolina.¹³ For the most part, however, recognition was delayed. Although the statue of George III in New York was taken down by Washington’s troops and melted for bullets in July, it would be almost two decades before its marble pedestal would be adorned with a statue of Washington instead—not of marble but of wood. And even though Congress had passed a resolution on March 25, 1776, thanking Washington and his men “for their wise and spirited conduct in the siege and acquisition of Boston” and directing that a medal of gold be struck and presented to the general,¹⁴ 10 years would pass before the medal itself, bearing the features of Washington, would be executed in Paris by Pierre Simon Duvivier. (Coincidentally, this was done on authority invested in David Humphreys, then in Paris on diplomatic duties.¹⁵)

Granted, Phillis Wheatley’s poem in praise of Washington, naming him “first in place and honours” and suggesting for him

A crown, a mansion, and a throne that shine,
With gold unfading

had been sent to Washington in October, 1775, and subsequently published in *The Virginia Gazette* for March 30, 1776, and *The Pennsylvania Magazine* for April.¹⁶ Nevertheless, Humphreys’ ode still is among the earliest of literary praises of Washington. Certainly his

poem is as good as hers and calls for offerings of tribute more practical and more in keeping with the new developments than does hers. Why, then, and where has it lain hidden and unpublished for almost 200 years?

The manuscript, in Humphreys’ hand on paper 12¼ inches by 7½ inches, folded once to make four pages (the first three bearing the poem and the last bearing in a different hand, apparently contemporary with Humphreys’: “Ode to his Excellency Genl Washington by—David Humphrey¹⁷—1776—”) and folded again to fit an envelope, was sent to Webb as noted above. I think it is clear from the transmittal letter that Humphreys hoped Webb, whom he had met, would show the poem to Washington, whom he had not. And I think it quite likely that Webb did so. A poem of praise would have been a happy and also appropriate event in New York at that time. But Washington was not one to cause to be published poems in praise of himself. On February 28, 1776, he had written to Phillis Wheatley: “I thank you most sincerely for your polite notice of me, in the elegant lines you enclosed; and however undeserving I may be of such encomium and panegyric, the style and manner exhibit a striking proof of your poetical talents; in honor of which, and as a tribute justly due to you, I would have published the poem, had I not been apprehensive, that, while I only meant to give the world this new instance of your genius, I might have incurred the imputation of vanity. This, and nothing else, determined me not to give it place in the public prints.”¹⁸ When he had sent her poem to Col. Joseph Reed, his former secretary, 18 days earlier, Washington had said much the same thing about vanity and publication;¹⁹ and there is no evidence that he, not even having kept it, was responsible for the subsequent publication of her poem.

Therefore, it is not surprising that Humphreys’ poem was not published; and since Humphreys announced his intentions to see Webb in New York in a few weeks, it is not surprising that no letter of acknowledgment from either Webb or Washington exists. Webb could have thanked him then, or perhaps Washington did himself in what would have been their first meeting (Washington had invited Phillis Wheatley to visit him, and she had). Freeman suggests that Phillis Wheatley’s poem had been sent to Reed when

Washington was trying to take care of his correspondence before the involvements at Boston in order that his correspondence not be neglected and that important papers not be lost in the coming events.²⁰ Perhaps similar considerations account for his not having kept Humphreys' poem and its consequent obscurity for so long in the hands of those not inclined to reveal it.

The dealer from whom the Library acquired the manuscript, Kenneth W. Rendell of Somerville, Mass., has provided the information that it "was originally among the papers of John Jay and was purchased from the John Jay family in the 1930's."²¹ Jay was in the New York and White Plains area attending to duties as an elected member from the city and county of New York to the Convention of the Colony of New York in July 1776.²² He probably visited Washington's headquarters and may have been given the poem by either Washington or Webb. He was an appropriate person to have it, for he was one of the committee of three which had been appointed by the Congress in March to attend to the gold medal for Washington. It seems likely that Humphreys himself did not know that Jay knew of or had the poem, if one can judge from the tone of a letter he wrote to Jay from London in 1785, which includes: "Not having the honour of being personally known to you, I should not have troubled you with this. . . ."²³

Humphreys' letter to Webb was not made public till 1917, his poem till now. But now is a good time for it. For, in the midst of struggles and of talk of revolution, we might well be reminded by Humphreys' enthusiasm for Washington that young men will write poems in praise of a leader, will follow him, and will even resolve to save their native land, "Or perish in the cause," when the cause is just and the leader they follow has the qualities and heroic stature of a Washington or Lincoln—wise and "greatly brave" and truly a "bright heir of deathless fame."

NOTES

¹ Frank Landon Humphreys, *Life and Times of David Humphreys* (New York), vol. 1, p. 54.

² F. Humphreys, vol. 1, p. 55. This was the first pub-

lication of the letter, which was in the biographer's possession.

³ Although Washington's ability to avoid pitched battles often led later to a comparison with Fabius Cunctator, this must be one of the earliest uses of it, here apparently referring to the success at Boston, where the enemy withdrew after having been outmaneuvered.

⁴ F. Humphreys, vol. 1, p. 55-56.

⁵ D. Humphreys, *The Miscellaneous Works of David Humphreys* (New York, 1804), p. 232. Published in facsimile, with an introduction by William K. Bottorff (Gainesville, Fla., 1968).

⁶ *Dictionary of American Biography* (New York, 1932), vol. 9, p. 373-374.

⁷ E.g., see D. Humphreys, ed. Bottorff, p. vi.

⁸ *Ibid.*, p. 151.

⁹ *Ibid.*, p. 153.

¹⁰ Douglas Southall Freeman, *George Washington: A Biography* (New York, 1951), vol. 4, p. 132.

¹¹ *Ibid.*, p. 128.

¹² See: Gustavus Augustus Eisen, *Portraits of Washington* (New York, 1932), 3 vols.; Charles Fox, *A Portrait of George Washington, From an Original Drawing, As He Appeared . . . on Boston Common, in 1776* (Boston, 1851); William Spohn Baker, *The Engraved Portraits of Washington* (Philadelphia, 1880), *Medallic Portraits of Washington* (Philadelphia, 1885), and *Early [written] Sketches of George Washington* (Philadelphia, 1893); Frances Davis Whittemore, *George Washington in Sculpture* (Boston, 1933); William Alfred Bryan, *George Washington in American Literature 1775-1865* (New York, 1952); and Mary Winslow Smyth, "Contemporary Songs and Verses About Washington," *The Magazine of History*, vol. 48, extra number 192 (1934), p. 191-198.

¹³ William S. Powell, *The North Carolina Gazetteer* (Chapel Hill, 1968), p. 144, 518.

¹⁴ Baker, *Medallic Portraits*, p. 27.

¹⁵ F. Humphreys, vol. 1, p. 322-324.

¹⁶ *The Poems of Phillis Wheatley*, Julian D. Mason, Jr., ed. (Chapel Hill, 1966), p. 87-90.

¹⁷ "Humphreys did not spell his name uniformly, in fact it was not until about 1794 that he finally permanently adopted the signature of 'Humphreys.'" F. Humphreys, vol. 1, p. vi-vii.

¹⁸ *The Poems of Phillis Wheatley*, p. 88.

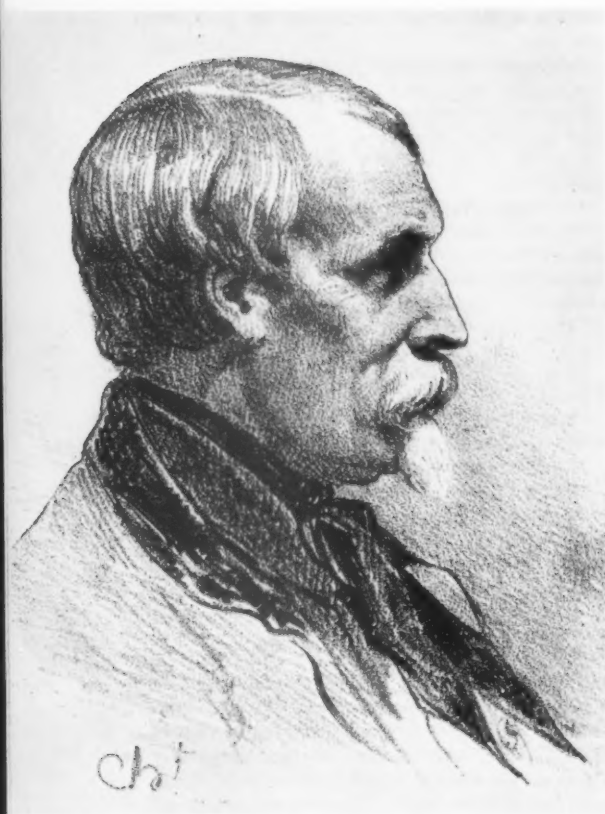
¹⁹ *Ibid.*

²⁰ Freeman, vol. 4, p. 24.

²¹ Letter to Julian Mason, May 4, 1970. (That this poem was the long "lost" one was not realized until after its accession in the Manuscript Division of the Library of Congress.)

²² William Jay, *The Life of John Jay* (New York, 1833), vol. 1, p. 44-47.

²³ F. Humphreys, vol. 1, p. 341.



THE MAKING OF A LEGEND:

The French captions for the Charlet lithographs are copied literally from the prints in the Library of Congress.

Nicolas-Toussaint Charlet, reproduced from Charlet et Son Oeuvre by Armand Dayot, published by Librairies-Imprimeries Réunies, Paris, [1892].

Captioned simply "1805" by Charlet, this drawing shows Napoleon brooding over the battlefield that was to become the scene of one of his greatest triumphs.

The figure of Napoleon Bonaparte seems to dominate the early years of the 19th century. Contributing to this impression is the depiction of his career in the graphic arts of the time. After his downfall in 1815 and death six years later, artists and writers began to glorify him, despite official censorship. The Library of Congress has recently acquired some 600 lithographs associated with Napoleon and his era by Nicolas-Toussaint Charlet, one of the most popular propagators of the Napoleonic legend.

Charlet's father had served with the Republican Army and died for the Empire, and he himself had first-hand knowledge of military life.

His serious artistic training was preceded by a period of service as sergeant-major in the Garde Nationale, during which he fought at the Barrière de Clichy. He then studied art briefly with Charles-Jacques Lebel, for whom he had little regard. In 1817 he enrolled in the atelier of Baron A. J. Gros, where he studied both painting and lithography until 1820.

Although lithography had been invented by Aloys Senefelder in Germany around 1798, it first came into prominence as an art form in France. Here men "seeking to emancipate themselves from the existing order [found] lithography with its spontaneous and versatile range of expression . . . more congenial to the new outlook than the strict techniques of copperplate engraving."¹

It was while Charlet was studying with Baron

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Nicolas- Toussaint Charlet and the Napoleonic Era

by Karen F. Beall



Gros that he encountered the romantic painter Théodore Géricault, who had seen and admired his drawings. The two artists were to influence each other until Géricault's death in 1824.

Pleased with his pupil's work, Baron Gros showed some of Charlet's drawings to the lithographer Delpach. Soon after, the "Grenadier de Waterloo" appeared and was so successful that a second stone had to be prepared after the first one had worn out. It was the content of the print that attracted people, not the renown of the artist; Charlet had not then achieved a reputation.

As he was an admirer of Napoleon, dissatisfied with the reestablishment of the Bourbons, it is not surprising that Charlet participated in the July Revolution of 1830. Nevertheless he continued his artistic pursuits, and in 1836 he sub-

mitted a painting to the Salon entitled "Episode de la retraite de Russie." Official recognition came in 1838, when he was named professor at the Ecole Polytechnique and received the Legion of Honor.

Charlet remained at the Ecole Polytechnique until he died in 1845, leaving behind a small number of paintings, for which he is not particularly remembered, over 1,000 prints,² and some 1,500 drawings.

During Charlet's lifetime, France had become indisputably a great military power. There had been numerous military painters, but until the 19th century they produced "official" pictures, portraits of kings and generals depicted at a secure distance from the actualities of war. Truth became increasingly important to the 19th-century artists, who were concerned with represent-



*Je suis prêt.
I am ready.*

ing the essence of the times and portraying significant events.

Unlike his contemporaries Gros and Raffet, who tended to portray the epic of war or the panorama of the battlefield, Charlet presented the individual soldier in his daily life with all the trials and tribulations that were a part of it. Lighthearted realism and nostalgia for bygone times pervade his work. "Charlet . . . gives us

the cheery, the amusing, often the grotesque view of the French Soldier."³ There is an interplay of comedy and pathos, but rarely is tragedy portrayed. The pieces have an intimate quality, and one must be familiar with the social history of the times to appreciate fully each image with its accompanying caption, also supplied by Charlet. The artist recorded the many moods of the French soldier: his problems, his humor, his

attitudes, his rivalries, his difficulties with women, his desire for drink, and his lack of funds. The drunkard in the lithograph reproduced here represents a recurring theme in Charlet's interpretation of military life.

Two of the lithographs, "O Amour" and "Je suis prêt," give some indication of Charlet's range when they are considered together. The first, more typical of his work, shows the lighter side of war and one of the advantages that may accrue to the man in uniform. The second is a

"O amour!!!" with three eloquent exclamation points is Charlet's terse caption for this print.

Quoique sautive j'aime encore mieux être saoul que d'être bête, ça dure moins longtemps.

Although a sinner, I'd rather be drunk than stupid: you get over it sooner.



powerful portrayal of war's darkest side. It is clear that the man confronted by Death has not emotionally survived Waterloo and has never been able to make a new life.

Charlet made children the subject of many of his prints. In the two of them reproduced here the all-pervasive effect of the Napoleonic wars is evident. The children reflect their elders' preoccupation with war and with the intense nationalism it engenders.

The historical and satirical content of Charlet's works overshadows their artistic qualities, al-





*Écoute, Jean! Il faut
toujours préférer le
pain noir de la Nation
au gâteau de
l'Etranger.*

*Listen, John, it is
always better to eat
black bread at home
than cake abroad.*

*Facing page:
Quand il n'y en aura
plus, il y en aura
encore.*

*There are more where
these came from.*



*Artillerie légère
allant prendre
position.*

*Light artillery
moving to position.*

though their aesthetic merit is by no means inconsiderable. It seems curious that an artist working years after the events he portrayed became in effect a documentarian of the times. The very fact that his work does have this dimension is an interesting aspect of the cultural history of France between 1820 and 1840.

and another, a fine. His popularity was such that the fine was paid by public subscription.

Like Béranger, Charlet enjoyed success despite censorship problems, working diligently with the collaboration of several lithographers and publishers: Delpech, Gihaut, Motte, and Villain. His subjects included military costume, genre



As an artist of the people, Charlet has some affinity with the poet Pierre Jean de Béranger (1780–1857). Béranger, often regarded as the national poet of France, enjoyed great popularity during his lifetime, but his reputation declined after his death. Some of his songs and poems offer a gentle exposé of the Napoleonic era. He so irritated the Bourbon monarchy with poems published in 1821 that he was sentenced to a jail term, during which he continued to write. Another series of poems brought a second sentence

scenes, and some portraits, approximately half of which are of Napoleon. The portrait reproduced here shows the solitary leader standing on a rock, overlooking a battlefield. The date 1805 refers to Austerlitz; the feeling conveyed is the heroism of the man standing alone in his decision, which was to lead to a brilliant victory.

Charlet also produced vignettes for poems and songs and numerous albums published from 1822 to 1845. The frontispiece for one of the albums, this one published in 1823, shows a man being



"Apothéose de Charlet," a lithograph by H. Bellangé, shows a crowd of people typical of Charlet's own creations flocking to pay homage to him. Reproduced from *Charlet et Son Oeuvre* by Armand Dayot, published by Librairie-Imprimeries Reunies, Paris, [1892].

inundated by hundreds of issues of albums deposited at his feet. He promises that if these are insufficient he will provide more.

Charlet worked until the last. On October 30, 1845, while he was drawing with his wife and sons looking on, his pencil stopped and he said, "Adieu, mes amis, je meurs, car je ne puis plus travailler." (Goodbye, my loved ones, I am dying because I can no longer work.)⁴ With these words Nicolas-Toussaint Charlet died. He left us a great wealth of material. The Library of Con-

gress staff hopes scholars of the Napoleonic era will find the large collection of his lithographs of use and interest.

In addition to the materials described here there are approximately 325 items on Napoleon and the French Revolution in the Gardiner Greene Hubbard Collection; several pertinent scrapbooks in the John Davis Batchelder Collection, and an uncounted group of pictures in the Joseph Verner Reed Collection, all in the Prints and Photographs Division.

NOTES

¹ Felix Brunner, *A Handbook of Graphic Reproduction Processes* (New York, c1962), p. 177-178.

² M. Joseph Félix Leblanc La Combe, *Charlet, sa vie, ses lettres suivi d'une description raisonnée de*

son oeuvre lithographique (Paris, 1856), p. 207-400.

³ Rose G. Kingsley, *A History of French Art, 1100-1899* (New York, 1899), p. 344.

⁴ La Combe, *Charlet*, p. 199.

Notable

BY EDWARD N. WATERS

Music

Acquisitions

Throughout the past year the collections of the Music Division continued to grow in a most satisfactory manner. If the patterns of growth differed somewhat from the previous year, the acquisitions just as surely augmented the division's research resources, enriching its scholarly holdings with materials that may take years to investigate fully. As in the past, the great majority of these notable acquisitions were received from donors, without whose assistance the division would be impoverished and severely handicapped. The names of many bountiful individuals are recorded in the following pages, and the Heineman Foundation for Research, Educational, Charitable, and Scientific Purposes, Inc., continued to exercise its unique generosity. As a matter of fact, so plentiful were the gifts of rare materials to the division that not all can be mentioned, but it can be asserted that all were fully welcomed and appreciated.

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Holographs of Deceased Composers

In 1912 Alberto Bimboni (1882-1960), Italian composer-conductor-teacher, came to the United States, where he became interested in the art and legends of the American Indian. He composed an "all-Indian opera," *Winona*, with a libretto by Perry S. Williams, which was produced with great enthusiasm in Portland, Oreg., on November 11, 1926. Utilizing authentic musical materials obtained from the Smithsonian Institution in Washington, the composer strove to create a score that would faithfully relate to the original Americans. Early in 1928 it was awarded the coveted Bispham Memorial Medal by the Opera Society of America. Although this three-act opera remains unpublished, it serves as important evidence of Amerindian influence in Western art. From the composer's daughter, Winona Bimboni, and the librettist the Library received, respectively, the composer's autograph full score and the piano-vocal score, highly significant additions to the collections.

Through the generosity of the Heineman Foundation the Music Division acquired the manuscript of *I Naviganti*, a piano solo composed in 1919 by Mario Castelnuovo-Tedesco (1895–1968).

Her lamented death in June of 1969 did not terminate Mrs. Irina Wolkonsky's gifts to the remarkable collection of materials related to her father, Sergei Rachmaninoff. Among the papers added to the Rachmaninoff Archives after her demise was a trio arrangement for violin, cello, and piano of Rachmaninoff's famous *Vocalise*, Op. 34, No. 14, by the Russian composer-violinist Jules Conus (1869–1942). The original "song without words" was composed in 1912.

A multiplicity of gifts came from Mrs. Robert Littell, daughter of Walter Johannes Damrosch (1862–1950). Her name, indeed, will appear more than once in this report. Initially it is associated with a curious manuscript written by her grandfather, Leopold Damrosch (1832–85), who copied out certain portions of the full score of Wagner's *Tannhäuser*. They relate to the Paris production of the opera and contain vague references to another, unidentified, score.

Walter Damrosch, famous as a conductor and educator, was also an accomplished composer, and among Mrs. Littell's gifts are several of her father's music manuscripts: *A Birthday* (song, text by Christina Rossetti), *Crabbed Age and Youth* (song, text by Shakespeare), *Much Ado About Nothing* (song, text by Shakespeare), *The Shepherd to His Love* (song, text by Marlowe), *To Margaret on Walter's 70th Birthday* (4-voice round), *Under the Greenwood Tree* (song, text by Shakespeare), *When I Was One-and-Twenty* (song, text by A. E. Housman), and *Why So Pale and Wan* (song, text by Sir John Suckling).

Following her custom of several years' standing, Mrs. Irving Gifford Fine, now Mrs. Verna Fine Gordon, contributed several more manuscripts written by Irving Fine (1914–62): substantial sketches for his *Music for Piano*, published in 1949, a draft and sketches for his *Notturmo* for strings and harp, published in 1952, and a *Prelude and Fugue* for piano, at one time submitted to the Bohemian Club prize competition. With the last named came a pencil draft of the prelude.

The name of George Gershwin (1898–1937) is familiar to music lovers the world over. His

achievement and popularity are beyond dispute. They are, however, usually associated with two types of composition: music for musical comedies and music in which Gershwin attempted with unique success to bridge the so-called gap between the world of jazz and the world of "art music." But even as a very young man the composer was thinking in broader terms, and occasionally a manuscript comes to light that illumines his efforts and experiments. From his brother Ira the Music Division recently received the draft, cast as a piano solo, of a short piece intended for string quartet and labeled simply *Lullaby*. Practically unknown, it was written around 1919–20, but it was never publicly heard in its intended form until October 19, 1967, when the Juilliard String Quartet played it in the Library of Congress. It was finally published in 1968 with the title corrected to *Lullaby*.

Also from Ira Gershwin came two more holographs written by his famous brother. One is a music notebook containing 23 pages of sketches and drafts, chiefly laid out for piano solo. Three dates appear: March 5, April 4, and April 24, 1924. Accompanying one draft is Ira's penciled notation: "First sketch Man I Love I.G." The second item is a sheaf of 14 leaves bearing sketches of *Porgy and Bess*, the immortal opera which was first produced in Boston on September 30, 1935. Ira has identified the sketches as follows: (1) Prelude; (2) Porgy's theme; (3) Porgy's lament; (4) Crap game; (5) Maria; (6) Serena's song; (7) Sure to go to heaven; (8) Fugue interlude; (9) Opening act 3, scene 3; (10) Storm. There are a few musical directions in a different hand, probably that of the composer and editor Albert Sirmay (1882–1967).

One of the greatest pianists in the history of music was Leopold Godowsky (1870–1938). He was also a great teacher and a prolific composer. In the opinion of many experts his compositions are woefully neglected and far too little appreciated. Perhaps the chief reason for this neglect is that his piano pieces and transcriptions are so extraordinarily difficult. He expanded the contrapuntal possibilities of piano technique to an incredible degree, and the ingenuity of his chromatic progressions is a cause for wonder. Yet there is little outward effect in the old-fashioned virtuoso sense, and an artist who can master the keyboard intricacies of his music may feel ill-

rewarded for the labor expended. His musical characteristics also apply to his numerous pieces for the left hand alone, which look to a superficial observer as if they were written for both hands. Only by examining the fingering which Godowsky carefully inserted under and over the notes can one be certain that he really intended a particular piece for five instead of 10 fingers. And then one is amazed—or doubtful—that it can really be done.

The following list of Godowsky manuscripts, presented by Leopold Godowsky, Jr., shows what a fine cross section of his music came to the Library last year:

Capriccio patetico

(Piano solo. 1929. "to Ernest Hutcheson")

Capriccio patetico

(Piano solo, left hand. 1928)

Chopin

(Violin and piano. 1915. Published 1916 as "Profile," one of "Twelve impressions")

Contrapuntal paraphrase of Weber's Invitation to the Dance, for two pianos with an optional accompaniment of a third piano

(Piano 3. 1922. Also fragment of two-piano version)

Le Cygne, by Saint-Saëns

(Piano solo. 1927)

Elegy

(Piano solo. 1929. "to Gottfried Galston")

Elegy

(Piano solo, left hand. 1929)

[Etude by] Fr. Chopin, Op. 10, No. 7

(Piano solo, left hand. 3d arr. 1913)

[Etude by] Fr. Chopin, Op. 10, No. 8

(Piano solo, left hand. 2d arr. 1913)

[Etude by] Fr. Chopin, Op. 10, No. 10

(Piano solo, left hand. 2d arr. 1913)

[Etude by] Fr. Chopin, Op. 25, No. 2

(Piano solo, left hand. 4th arr. 1913)

[Etude by] Fr. Chopin, Op. 25, No. 3

(Piano solo, left hand. 2d arr. 1913)

[Etude by] Fr. Chopin, Op. 25, No. 5

(Piano solo, left hand. 3d arr. 1913)

[Etude by] Fr. Chopin, Op. 25, No. 9

(Piano solo, left hand. 2d arr. 1913)

[Etude by] Fr. Chopin, Op. 25, No. 10

(Piano solo, left hand. 1st arr. 1913)

[Etude by] Fr. Chopin

(Piano solo, left hand. No. 1 of "Trois études." 1913)

[Etude by] Fr. Chopin

(Piano solo, left hand. No. 2 of "Trois études." 1913)

Etude macabre

(Piano solo. 1929. "to Emile Blanchet")

Etude macabre

(Piano solo, left hand. 1929)

Impromptu

(Piano solo. 1929)

Impromptu

(Piano solo, left hand. 1929)

Intermezzo melanconico

(Piano solo. 1929)

Intermezzo melanconico

(Piano solo, left hand. 1928)

Java [Suite]

(Piano solo. Latest date 1925)

Larghetto lamentoso

(Violin and piano. 1915? "to . . . Harriet and Fritz Kreisler." One of "Twelve impressions." Also violin part, holograph of Fritz Kreisler)

Legende

(Violin and piano. 1915. One of "Twelve impressions")

Meditation

(Piano solo. 1929)

Meditation

(Piano solo, left hand. 1929)

Passacaglia

(Piano solo. 1927. Based on opening theme of Schubert's "Unfinished Symphony")

Le Poète à l'enfant

(Song, piano acc. 1888)

Prelude [and fugue]

(Piano solo, left hand. 1929. "to Arthur Loesser." Based on theme: *в а с н*)

Saga

(Violin and piano. 1915? One of "Twelve impressions")

Serenade

(Song, piano acc. 1888)

Sonata No. 1 in G minor for violin solo . . . by Johann Sebastian Bach

(Piano solo. Latest date 1923. "to Franz Kneisel." Schmieder 1001)

Sonata No. 2 (B minor) [by] Johann Sebastian Bach. Freely transcribed from the violin for the piano

(Latest date 1923. Schmieder 1002)

Sonata No. 3 (A minor) for violin solo . . . by Johann Sebastian Bach

(Piano solo. Latest date 1924. "to Leopold Auer." Schmieder 1003)

Suite No. 2 in D minor for violoncello solo . . . by Johann Sebastian Bach

(Piano solo. Latest date 1923. "to Jean Gerardy." Schmieder 1008)

Third suite (for cello solo) in C major [by] J. S. Bach

(Piano solo. Latest date 1923. Schmieder 1009)

[Suite V in C minor, for cello solo by J. S. Bach]

(Piano solo. Latest date 1923. Schmieder 1011)

[Suite for the left hand alone]

(Piano solo. 1926)

Valse

(Violin and piano. 1915. One of "Twelve impressions")

[Viennese]

(Violin and piano. 1915. One of "Twelve impressions." First 46 measures lacking)

Vive l'amour

(Song, piano acc. 1888)

Waltz poem No. 2

(Violin and piano. 1928. "for Paul Kochanski")

Waltz poem No. 2

(Piano solo. 1928)

Waltz-poem I. For the left hand alone

(Piano solo. 1928)

Waltz-poem II

(Piano solo, left hand alone. 1929)

Waltz-poem III

(Piano solo, left hand alone. 1929)

Waltz-poem IV

(Piano solo, left hand alone. 1929)

Waltz-poem V. For the left hand alone

(Piano solo. 1928)

Waltz-poem VI

(Piano solo, left hand alone. 1929)

Yearning. Poem No. 4

(Piano solo. 1931)

Should anyone desire a comprehensive view of Godowsky's creative output, which is not too well known, he will find it in Leonard S. Saxe's article "The Published Music of Leopold Godowsky" in *Notes of the Music Library Association*, March 1957, p. 165-183.

Last year Mrs. Frederick Jacobi gave the Library a large collection of holograph scores written by her distinguished husband (1891-1952), including his opera *The Prodigal Son*. This year she added two excerpts which had been separated from the main score: a draft of the full score of four dances which could be used in concert performance, and a draft of the piano-vocal score of Ruth's aria. This opera received the David Bispham Memorial Award in 1945, although its first complete performance did not take place until April 10, 1951, in London.

The Music Division was singularly fortunate in acquiring seven manuscripts of Edward Alexander MacDowell (1861-1908), who has often been hailed as America's greatest composer. Whether or not such a claim can be sustained today, when many U.S. composers have achieved worldwide acclaim, MacDowell was surely the first to win international recognition, and symbolically if not factually he is entitled to his pre-eminent position.

L'Ausoniense was MacDowell's version for the modern piano of a piece for clavier by François Couperin. In its original form it was called *Allemande l'Ausoniéne* and appeared (1717?) in the "huitième ordre" (i. e., eighth suite) in the French composer's "Second livre de pièces de clavier." On MacDowell's transcription, published in 1900, appears this manuscript note: "In MacDowell's own handwriting (Marian MacDowell)." Marian Nevins MacDowell (1857-1956), first a pupil of her future husband, then the propagator of his music, was a first-rate concert pianist, who exerted a bene-

I. Præstissimo.

1. Moderne Suite.

ad libitum.

Lento.

acutissimo.

E. A. Mac Dowell
Op. 10.

Piano.



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ficial cultural influence in this country for many years.

Here now is an incomplete draft-sketch of a piano piece entitled *Märzwind*, in which the measures are numbered 40 to 58 and 90 to 100. Written on the draft is "Part of first sketch for 'March Wind' in MacDowell's handwriting (Marian MacDowell)." When published, in 1894, it was the 10th of *Zwölf Virtuosen Etüden*, Op. 46.

Another incomplete draft-sketch shows the beginning of a song, *Merry Maiden Spring*, Op. 58, No. 3, which was published in 1899. The text, also written by the composer, who was a sensitive poet, opens with the words "A winsome morning measure." The notation on this leaf is "M. S. of Edward MacDowell by his own hand (Marian MacDowell)." On the verso are sketches unrelated to the song, beneath which the composer wrote "Coming events cast their shadows before them. College begins Oct. 2." MacDowell was the first incumbent of the Robert Center Chair of Music established at Columbia University in 1896, but he found the position uncongenial and resigned in 1904. From the foregoing quotation it would appear that he joylessly anticipated the opening of school.

Here complete is MacDowell's 1^{re} *Moderne Suite* for piano, Op. 10, a work full of youthful vigor which impressed Liszt so favorably that he arranged for the 20-year-old composer to play it at the annual convention of the Allgemeiner Deutscher Musikverein. That performance took place on July 11, 1882, in Zurich. The work is in five movements—actually six, since the fourth movement is divided into two distinct parts—and is dedicated to Frau Joachim Raff. It was her husband, one of MacDowell's teachers in Europe, who sent the young man to see Liszt in Weimar, where he found favor and encouragement. Raff died on June 25, 1882, and this is doubtless the reason that MacDowell immediately transferred the dedication to Frau Raff. At the Zurich performance MacDowell was hailed more as a pianist than as a composer, but subsequent events proved how perspicacious Liszt was. When the work was published in 1883, by no less a firm than Breitkopf & Härtel, it was lauded, and the young composer was launched on a promising career. It is amusing to note that one of the German critics referred to him as

E. A. Max Dovell, scarcely a typographical error. At one time the manuscript was in the possession of George Templeton Strong (1856–1948), an American composer who, in his younger days, was an intimate friend of MacDowell.

MacDowell wrote a second piano suite and contemplated a third, for a single-leaf sketch bears the title 3^{re} *Moderne Suite*. The following notation identifies it immediately: "Polonaise from *Virtuosen Etüden*. In MacDowell's own handwriting (Marian MacDowell)." After many changes the piece became the concluding Polonaise in the *Zwölf Virtuosen Etüden*.

Of exceeding interest is a song entitled *Nachtlied* for tenor voice and orchestra accompaniment with text by Emanuel Geibel. At the end the manuscript is dated May 1880, long before the composer's 19th birthday. As far as this writer knows, it is MacDowell's only attempt to compose for solo voice and orchestra. When published in 1883 as Op. 12, No. 1, the accompaniment was, as usual, for piano.

In the period 1896–98 MacDowell issued several compositions under the pseudonym of Edgar Thorn or Thorne. Mrs. MacDowell, in her *Random Notes on Edward MacDowell and His Music* (Boston, 1950, p. 31–32), explained that his aim was to write something more popular, something that would produce more in the way of royalties than the music under his own name, and give these royalties to his wife's former nurse, who was in straitened circumstances. The composer was disappointed, for Thorn's music produced no more royalties than MacDowell's.

Among the manuscripts just acquired is a piano solo lacking the final 12 measures, composed by Edgar Thorn. Entitled *Of a Tailor and a Bear*, it is one of a set of four pieces known as *Forgotten Fairy Tales*. It is preceded by the final 15 measures of *Beauty in the Rose-Garden*, from the same set, but when the complete work was published in 1897, the order of these two pieces was reversed. The manuscript bears the now familiar legend "In MacDowell's own handwriting (Marian MacDowell)."

A fine gift from the celebrated pianist-composer Victor Babin is the two-piano score of *Khorovodnaia Skazka* by Nikolai Karlovich Medtner (1880–1951). It was published in London in 1946 under the title *Russian Round-Dance*, Op. 58, No. 1.

Thanks to the Heineman Foundation the Music Division was able to acquire a most important holograph of Sergei Vassilievich Rachmaninoff (1873-1943), one of the dominant musical personalities of this century. It is a pencil draft of eight songs, the notation faint and characteristically delicate and in danger of being effaced. Two of the songs remain unpublished as this report is being written, but the other six were published in 1916 as Op. 38 by the Russischer Musikverlag of Berlin and Moscow and were dedicated to the famous Russian soprano Nina Koshetz. It was this artist, accompanied by the composer, who sang them for the first time on October 24, 1916, in Moscow. A list of the songs in the manuscript shows how the composer changed the sequence as he released the six for publication:

1. Ay! (A-oo. Op. 38, No. 6. Text by Konstantin Balmont)
2. Krysolov (The Pied Piper. Op. 38, No. 4. Text by Valerii Brūsov)
3. K nū (To Her. Op. 38, No. 2. Text by Andrei Belyi)
4. Molitva (Prayer, unpubl. Text by Konstantin Romanov)
5. Margaritki (Daisies. Op. 38, No. 3. Text by Igor Severyanin)
6. Noch'iu v sadu u menia (In My Garden at Night. Op. 38, No. 1. Text by Aleksandr Blok, after Isaakian)
7. Vse khochet piet (All Wish To Sing; unpubl. Text by Fedor Sologub)
8. Son (Dreams. Op. 38, No. 5. Text by Fedor Sologub)

These songs have been compared, both favorably and unfavorably, with the composer's earlier efforts in the same medium; in any case they help to establish him as one of the greatest of all Russian song composers. One competent critic, Oskar von Riesemann, hailed each of the songs in Op. 38 as a "small masterpiece."

Again it was the Heineman Foundation that enabled the Library to acquire an important manuscript of Ottorino Respighi (1897-1936), a draft-sketch for violin and piano of a piece called *Poema autunnale*. Composed in 1925 and published in 1926 for violin and orchestra or piano, it also bore the title *Herbstdichtung*.

And it was also the Heineman Foundation that made possible the acquisition of a piece by Camillo Sivori (1815-94) for violin and piano bearing the title, at the end, *Romanza, senza parole*. It is dated August 30, 1865, is in E flat major, and is one of two "Romanze senza parole" published as Op. 23. This manuscript lacks the eight-measure introduction usually found in the printed editions. Sivori, a violin virtuoso of extraordinary brilliance, was an acknowledged disciple of the immortal Paganini.

From Mrs. Ernst Toch came two important manuscripts of her late husband (1887-1964): the keyboard version, with text, of his *An mein Vaterland* for orchestra, organ, soprano solo, and chorus; and the full score of *Fanal* for organ and orchestra. The former was composed in 1912-13; the latter was completed on February 23, 1928.

On previous occasions these pages have reported acquisitions of music manuscripts of the novelist Owen Wister (1860-1938). This year several more were received from his daughter, Mrs. Walter Stokes. As a young man Wister had the problem of deciding whether to follow music or literature as a career. It was probably fortunate that he chose the latter, but the choice was undoubtedly a difficult one to make. The following selection refers only to complete pieces that were received this year:

Allegro marziale

(Orchestra, arr. for piano solo)

Am fernen Horizonte

(Song, piano acc.)

The Beguiling of Merlin. A dramatic fragment

(Piano-vocal score for a production entitled "Vivian & Merlin: an experiment")

A Catch. [Text by] H. S. Morris

(Song, piano acc. First line: "Piping down a meadow dell")

The Crystal Wedding

(Piano solo)

The Daffodils

(Piano solo)

Dirge of Imogen

(Song, piano acc. Text from Shakespeare's "Cymbeline," act 4, scene 2. First line: "Fear no more the heat of the sun")

En triste pays. Meuse-Argonne, April 1919

(Piano solo)

The Gay Batchelor

(Song, piano acc. Two versions)

The Gypsy Girl

(Song, piano acc.)

If You and I

(Song, piano acc.)

King Death

(Song, piano acc.)

A Maid Sat by Her Cottage Door

(Song, piano acc.)

My Love's Heart once Was Frozen Hard

(Song, piano acc.)

Norna's Song. From Sir Walter Scott

(Song, piano acc. First line: "For leagues along the wat'ry way")

Oh when the Brown Leaf Flies

(Song, piano acc.)

Serenade. From Sir Walter Scott

(Song, piano acc. First line: "Dove wakes & weeps")

A shadow. "What Lacks My Heart"

Words by Adelaide Anne Proctor

(Song, piano acc.)

Two impressions

(Piano solo)

When Scent of Summer Ebbs and Flows

(Song, piano acc.)

The White Rose

(Song, piano acc. First line: "If this pale rose offend thy sight")

Holographs of Living Composers

The Music Division was no less fortunate in receiving holograph scores from living composers, most of the manuscripts being sent to the Library by the composers themselves. Some collections came in such quantities that space limitations prevent a listing of separate titles.

Richard Adler (b. 1921) presented numerous drafts of *Olympus 7-0000* (1966-67) and two versions of *A Mother's Kisses*, one dated 1965 and the other 1968.

From William Laurence Bergsma (b. 1921) came the full score of his *Confrontation* for

chorus and orchestra. It was commissioned under a Ford Foundation grant for the Mid-American Chorale and first performed by that organization in Des Moines, Iowa, on December 1, 1963. The text is from the Book of Job.

Henry Dreyfuss Brant (b. 1913) sent in an incomplete score of *December*, a dramatic cantata for solo voices, wind instruments, organ, and percussion. This work was composed in 1954 and revised in 1955 and 1966.

Radie Britain (b. 1903) presented four manuscripts: *Cactus Rhapsody* (two pianos), *Casa Blanca by the Sea* (song, piano acc.; 1967), *Pastorale* (recorder, oboe, harp, harpsichord; 1967), and *Sarabande No. 1* (flute, oboe, clarinet, bassoon, French horn; 1968).

Among the voluminous materials that came to the Library following the demise of Mrs. Irina Rachmaninoff Wolkonsky was the holograph of a song by the well-known British composer Roger Sacheverell Coke (b. 1912). One of a group of four songs in his Op. 31, it is entitled *November Afternoon* and bears this legend over the title: "For Madame Rachmaninoff from Roger Coke, 1939. Corrected copy."

Once again Aaron Copland (b. 1900) enlarged his collection of holographs in the Music Division by presenting a large group of manuscripts, most of which he refers to as his "juvenilia." Roughly, they cover the period from 1916 to 1921, and they are extraordinary for their variety and sensitivity. They include songs, piano pieces, chamber music, and an orchestral work. With them is a piece representing his maturity, the celebrated *Canticle of Freedom*, composed in 1955, withdrawn, and revised in 1966. Written for chorus and orchestra, it was commissioned by the Massachusetts Institute of Technology for the dedication of its Kresge Auditorium. The first performance occurred at the Institute on May 8, 1955, with Klaus Liepmann conducting. The revised version, also represented in the current gift, was first performed in October 1967 in Atlanta, Ga., when Robert Shaw directed the Atlanta Symphony Orchestra and Chorus. The text is taken from *The Bruce*, an epic poem written by John Barbour around 1375.

From Paul Creston (b. 1906) came several manuscripts including *A Fanfare for Paratroopers*, published in 1944 as one of "Ten Fanfares

by Ten Composers"; two notebooks containing drafts of several substantial works; *Six Preludes* for piano solo (the second lacking), Op. 38, composed in 1946; and his solo vocal setting of the 23d Psalm (Op. 37).

Changes, by Charles Dodge (b. 1942), exists in the form of a score written on 13 to 15 staves. It was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and is dedicated to the memory of Serge and Natalie Koussevitzky. In a letter dated January 31, 1970, the composer wrote: "The work has gone through several revisions and its present version is for tape alone."

Alvin Derald Etler (b. 1913) added six holographs to the Library's holdings of his manuscripts. With the draft-score of his *Concerto* for clarinet and chamber ensemble (1962) is one leaf of clarinet passages in the hand of David Glazer, noted clarinetist, to whom the work is dedicated. The *Concerto* for string quartet and orchestra (1968) was commissioned by the University of Wisconsin in Milwaukee for the opening of its Fine Arts Center. Here it was first performed on May 13, 1968, by the Fine Arts Quartet and the University Orchestra with the composer conducting. *Fragments*, composed in 1963, was commissioned by Ruth McGregor for the Chopin School; it calls for flute, oboe, clarinet, and bassoon. Three *Recorder Pieces* for recorder trio were composed in 1959. The draft of his Sonata for clarinet and piano is dated 1969, and the "orig. score" of his *Triptych* for orchestra bears the date 1961.

From Morton Gould (b. 1913) came sketches for three works, *Spirituals for Strings* (1961), *Columbia* (for orchestra, 1967), and *Venice* (two orchestras and brass choirs, 1966), as well as the score of his *Vivaldi Gallery* (1967-68). On the last named the composer wrote: "For divided orchestra and string quartet, on Vivaldi themes . . . From the orchestra, chamber and vocal works of the 'Red Priest,' mostly created for and performed by his female pupils in the 'Galleria' of the Pieta in Venice, the asylum for homeless girls."

Howard Hanson (b. 1896) was one of the distinguished composers commissioned to write a work for the 125th anniversary season of the New York Philharmonic Orchestra. He responded with his sixth Symphony, which he

dedicated to the orchestra and its conductor, Leonard Bernstein. When the orchestra played the premiere on February 29, 1968, the composer wielded the baton.

The *Father Marquette Symphony* by Roy Harris (b. 1898), his 12th, was composed for the Father Marquette Tercentenary Commemoration. The first performance occurred in Milwaukee on November 8, 1969, with the composer conducting the Milwaukee Symphony Orchestra.

Two scores were received from Karel Husa (b. 1921): the *Concerto* for brass quintet and string orchestra (1965) and two *Preludes* for flute, clarinet, and bassoon (1966). The latter was commissioned by the Kappa Gamma Psi fraternity.

Ulysses Simpson Kay (b. 1917) sent to the Library the piano-vocal score of his *Choral Triptych* for mixed chorus and strings. Composed in 1962, it consists of three sacred numbers separately titled "Give Ear to My Words, O Lord" (Psalm 5, verses 1-7), "How Long Wilt Thou Forget Me, O Lord" (Psalm 13), and "Alleluia."

From Milko Kelemen (b. 1924) came a recently completed work for orchestra entitled *Floreal*, commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky. Accompanying the score are 12 leaves of sketches which seem to be mostly in nonmusical notation and are in four different colors!

Meyer Kupferman (b. 1926) contributed a draft-score of a piece for string quartet with another of his delightful titles: *Infinites Eight*. It was composed in 1963.

Several interesting manuscripts were received from Ezra Laderman (b. 1924). *Confrontation* for small orchestra was composed for a documentary motion picture based on the career of Arthur Ernest Morgan and commissioned by Antioch College; the working script is dated 1968. *The Eleanor Roosevelt Story* for orchestra (1965) was likewise composed for a documentary film, produced by Sidney Glazier and first shown in New York on November 8, 1965. The text was written by Archibald MacLeish, who was joined in the narration by Eric Seva-reid and Mrs. Francis Cole. Scored for wind

instruments, harp, percussion, and double bass, *The Endangered Species* was written for a documentary TV program entitled "Our Endangered Wildlife" and shown on September 29, 1967. Other gifts of Mr. Laderman include the full score (1960) and piano-vocal score for *Esther*, a ballet; *Nonette* (1963), for winds, strings, and piano, first performed in New York by the Contemporary Chamber Ensemble with Arthur Weisberg conducting; *Piano Sonata No. 2*, published in 1966; the full score and piano-vocal score of *Sarah*, a one-act opera, with a libretto by Clair Rascom, telecast over the CBS network on November 30, 1958; a Sonata for clarinet and piano; a Sonata for violin and piano, dedicated to Erica Morini, composed in 1957 and revised in 1965; and his first String Quartet, published in 1968.

Both large and small works appear among the manuscripts from John Maynard La Montaine (b. 1920). Compositions of special appeal to children include *A Child's Picture Book*, Op. 7 (1950), a collection of piano solos illustrated by Laura Howard; *A Child's Prayer* (1960), a solo song setting of the text "Now I lay me down to sleep"; and *Copycats* (1957), another book of piano solos. The piano Concerto, Op. 9, present in a two-piano version, won the Pulitzer Prize for music in 1959. It was commissioned by the National Symphony Orchestra of Washington, with which Jorge Bolet played the first performance on November 25, 1958. Six piano solo *Dance Preludes*, Op. 18, were published in 1964. *Even Song*, an organ solo, was published in 1962, and *Fuguing Set*, Op. 14, a piano solo, in 1965. The full score of *Jubilant Overture*, Op. 20, for orchestra, bears the legend "c1959 by John La Montaine." *Holiday Greeting*, for mixed chorus and piano, is a setting of the familiar poem beginning "God bless the master of this house," and *Merry Let Us Part and Merry Meet Again* is for the same medium.

Novellis, *Novellis*, Op. 31, here in piano-vocal score, is a pageant opera which Mr. La Montaine completed in the summer of 1961. The first performance took place in the Washington (D.C.) Cathedral on Christmas Eve of the same year, with Paul Callaway conducting. *Processional* (1961) and *Questioning* are solos for organ and piano, respectively. The cello Sonata, Op. 8, was completed in 1950 and dedicated to

George Sopkin, and the Sonata for unaccompanied flute was published in 1958. *Songs of the Nativity*, Op. 13A, is a cycle of six Christmas songs accompanied by organ and optional bells and tambourine published in 1963. *Sparklers* (1957), *Toccata*, Op. 1 (1950), and *Twelve Relationships* (1965), are all piano solos, while *Wonder Tidings* (c1964) is a set of "original Christmas carols" for chorus and harp with optional percussion instruments.

Attilio J. (better known as Teo) Macero (b. 1925) sent to the Library several scores reflecting great variety of both mood and medium. *Bossa Nova* and *Twist*, both for jazz ensemble, were commissioned by the Juilliard School of Music. *How Low the Earth* is for tenor solo accompanied by a chamber ensemble including percussion. *Lapsis Calami* was written for a string orchestra, *McMillan* in 1952 for wind instruments, xylophone, double-bass, and accordion, and the incomplete *Neighbors* in 1960 for a small orchestra. Created in 1969 for brass and percussion, *Phase II: Astro Jet* was commissioned by Bennington College. *Polaris*, for small orchestra, was composed in 1962. A *Quartet concertante*, for saxophone, xylophone, timpani, and piano, dates from 1959, as does *Structures*, calling for brass and percussion.

From George Frederick McKay (b. 1899) came several scores that emphasize his strong nationalistic bent. His *Fantasy on a Western Folksong*, for orchestra, was first performed on May 3, 1933, in Rochester, N.Y.; the Library has the revised 1935 version. The basis of the piece is the well-known "Oh! Bury me not on the lone prairie." *Hertha* (*Earth-Song*), a setting of the famous poem by Algernon Charles Swinburne, was written in 1935 for mixed chorus and piano. The symphonic poem *A Prairie Portrait* was first heard in San Francisco on September 4, 1941. *To a Liberator* (1940) is a musical tribute to Abraham Lincoln. Composed for orchestra, with an optional small mixed chorus (no text), it is dedicated to Fabien Sevitzyk, who conducted the first performance in Indianapolis on March 15, 1940. And *Tlingit* (1958) is an orchestral suite of Alaskan Indian songs and dances.

The Music Division is indebted to the Heine-man Foundation for two manuscripts of Gian Francesco Malipiero (b. 1882), one of which

seems to be "coming home." For many years the Library has held the holograph score of his *Cantàri alla madrigalesca* (1931) for string quartet, which was dedicated to Mrs. Elizabeth Sprague Coolidge. To the score can now be added the holograph parts, which are a gratifying complement. The second holograph is his *Sonatina* for cello and piano, a major work which is dated at the end "Venezia, 9 Giugno 1942 XX."

Peter Mennin (b. 1923) sent to the Library an incomplete first version of his *Canto* for orchestra, which was commissioned by the Association of Women's Committees for Symphony Orchestras. This was first performed in San Antonio on March 4, 1963, Victor Alessandro conducting. Two earlier titles, "Canto elegiaco" and "Symphonic Elegy," preceded the simple one finally selected. With this score came elaborate draft-sketches of three versions of his cello Concerto, which was commissioned by the Juilliard Music Foundation. When the work was first performed in New York on February 10, 1956, Leonard Rose was soloist with the orchestra of the Juilliard School of Music, and Jean Morel was the conductor.

Receiving a commission from the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Juan Orrego-Salas (b. 1919) composed *Palabras de Don Quijote* (*Words of Don Quixote*) for baritone and chamber ensemble. The Spanish text, of course, is selected from Cervantes' masterpiece. The musical score was completed as recently as June 11, 1970.

From Vincent Persichetti (b. 1915) came *Chorale Prelude: So Pure the Star* for band, commissioned by Duke University and published in 1963; *Hist Whist* for two women's voices, unaccompanied, published in 1952; *The Hollow Men* for trumpet and strings, published in 1948; a *Little Recorder Book* with and without piano, published in 1957; *Sonatinas* 4, 5, and 6 for piano, published in 1957; *Serenade* No. 2 for piano, composed in 1929 and published in 1951; and *Serenade* No. 3 for violin, cello, and piano, published in 1941.

One of the leading composers of motion picture music is David Raksin (b. 1912), who on several occasions has sent his scores to Washington. This year the Library received the following: *City Without Men* (1942), *Inflation* (1942), *Main Street Today* (1942), *The Men in*

Her Life (1941), *Don Juan Quilligan* (1944), and *Tampico* (1943).

ΣΑΠΦΩ (*Sappho*), for mezzo-soprano, harp, piano, Spanish guitar, percussion, and pre-recorded tape, is a work created in 1968-69 by the Canadian composer R. Murray Schafer (b. 1933) on commission for the Serge Koussevitzky Music Foundation in the Library of Congress. The text, made up of fragments from the poetry of Sappho, is taken from *Lyra Graeca*, edited by J. M. Edmonds (1963), volume 1, Nos. 89, 102, 23, 90, 27, 128. With the score, which bears the usual dedication to the memory of Serge and Natalie Koussevitzky, are specific instructions on performance and the pronunciation of the Greek poems.

Several manuscripts came from William Howard Schuman (b. 1910). *Anniversary Fanfare*, for brass and percussion, was commissioned by the Metropolitan Museum of Art "for performance in the Great Hall on the occasion of its one hundredth birthday." It was first performed in the museum on April 13, 1970. A sketch for orchestra on two staves presents a variation on the familiar tune *Happy Birthday to You* in observance of the 70th anniversary of the founding of the Philadelphia Orchestra and the birthday of its conductor, Eugene Ormandy. The orchestra first played it on January 24, 1970. *Haste*, a round for unaccompanied chorus dated October 18, 1969, is an addition to Mr. Schuman's *Four Rounds on Famous Words*, published in 1957. The first line of the new fancy is "Make haste slowly." When Mr. Schuman completed his ninth Symphony in the spring of 1968, he named it *Le Fosse ardeatine* (*The Ardeatine Caves*). Now the score is in the Music Division, along with three notebooks filled with sketches. Eugene Ormandy conducted the first performance by the Philadelphia Orchestra on January 10, 1969.

Igor Stravinsky (b. 1882) added to his steadily growing collection in the Library. The first gift, one of the most important works in two-piano literature, is the *Concerto pour deux pianos* (1935-36). When one compares the manuscript, which has four movements, with the published version (1936), it is readily apparent that three movements only were originally in the composer's mind. The third movement, *Preludio e fuga*, became the fourth and final movement of the

publication when the *Quattro variazioni* was inserted as the third movement. The printed edition carries this note, a facsimile of the composer's handwriting: "Ce Concerto a été exécuté par moi et mon fils, Sviatoslav Soulima-Strawinsky pour la première fois à l'Université des Annales en la Salle Gaveau, le 21 novembre 1935. Igor Strawinsky."

Mr. Stravinsky's second gift, the piano-vocal score of his one-act buffo opera *Mavra*, lacks the overture, which was written several weeks after the opera was completed. The holograph, with Russian text only, is dated at the end "Biarrits, 7 marta 1922"; the libretto is by Boris Kochno, after Pushkin. When published in 1925 both the full score and the piano-vocal score carried the text in Russian, French, German, and English, as well as the composer's facsimile dedication "A la mémoire de Pouchkine, Glinka et Tchaïkovsky. I. Strawinsky."

The piano-vocal score of *A Garden Eastward* (1952), for solo voice and orchestra, came from Hugo Weisgall (b. 1912). Seven pages of it seem to be irretrievably lost. The English text was prepared by Milton Feist from the Hebrew of Moses Ibn Ezra. Commissioned by the Baltimore Jewish Music Festival Committee, the work was first performed in Baltimore on January 31, 1953, with the composer conducting the Baltimore Symphony Orchestra and Brenda Lewis, soprano.

An enormous mass of popular music came from the composer-lyricist team of Robert Craig Wright (b. 1914) and George Forrest (b. 1915). This interesting and unique pair, who compose music and write lyrics interchangeably, have enjoyed great success in the musical theater. Among the works for which they are famous are *Song of Norway* (New York premiere, August 21, 1944) and *Kismet* (New York premiere, December 3, 1953). The material received during the past year represents every facet of their work together—melodies, songs with piano accompaniment, condensed scores, and lyrics—and provides a fascinating picture of extraordinary collaboration.

Lack of space but not lack of appreciation prevents the listing of all the works presented to the Library by Robert Evett (b. 1922), Don Gillis (b. 1912), Robert Parris (b. 1924), and Edwin John Stringham (b. 1890).

Letters and Papers of Musicians

An incredible wealth of musicians' correspondence, both holograph and typewritten, was received during the past year, embracing a large accumulation of miscellaneous papers that document important events and developments and shed light on the personalities involved. The research opportunities in all of this material are incalculable.

From Lawrence and Ronald Schoenberg and Mrs. Nuria Nono, the three children of Arnold Schoenberg, came 19 letters of Alban Berg (1885–1935): 18 autograph and one typed, dated from 1912 to 1927, as well as a most important document relating to the creation of his *Lyric Suite* and two letters written by Mrs. Helene Berg. These papers are temporarily restricted.

Twenty-three autograph letters written by Geraldine Farrar (1882–1967), famed American prima donna, throw considerable new light on that artist's career. The earliest is dated November 5, 1899, when the 17-year-old girl arrived in Paris to begin her foreign study; the latest is dated January 18, 1932. Of particular interest is an 11-page missive describing her operatic debut in *Faust* in Berlin on October 15, 1901.

Thanks to the Heineman Foundation the Music Division acquired an interesting autograph letter of Charles François Gounod (1818–93) dated November 26, 1872, when the composer was living in England. The recipient is not identified, but she was obviously a person of whom Gounod was inordinately fond. Among other topics he writes of unflattering photographs and legal actions against publishers. Also he complains that no one has told him anything about the first performance of *Les deux Reines*, his incidental music for a drama by Ernest Legouvé. As a matter of fact, it was produced in Paris the very next day.

More than 50 letters and nearly 100 programs were received from Anne Hull, well-known concert pianist and distinguished teacher. The writers include John Erskine, Mary Howe, Ernest Hutcheson, Colin McPhee, Douglas Moore, John Jacob Niles, William Schuman, and John Charles Thomas. Surely the most interesting are those, mostly holograph, written by Ernest

Hutcheson (1871-1951), celebrated piano virtuoso and pedagogue, who was Miss Hull's teacher before the first World War. His keyboard prowess was legendary and his musical advice always sound, but some sections of these letters reveal him also as a highly skilled orchestrator and harmonist who could give valuable instruction in areas rarely associated with his name.

A letter of the greatest importance was written by a musician whose name is practically unknown. Michael Rophino Lacy (1795-1867) was an Irish violinist who found himself in Paris in March 1831. On the ninth of that month he heard Nicolò Paganini (1782-1840) make his sensational Paris debut. At this same concert, Liszt, hearing Paganini for the first time, was so astonished and influenced that he immediately changed his manner of practicing and playing and went on to revolutionize the entire art of pianism. The many reports on and reviews of the historic Paganini concert were written with the reading public in mind. Lacy's account, addressed to a friend and impresario in London, had the definite objective of persuading Henry Robertson of the Theatre Royal, Covent Garden, to engage Paganini for an appearance there. But his description of the Italian is so vivid, so enthusiastic, so varied that it is probably unmatched in the whole realm of Paganini criticism. It deserves to be quoted in full.

Paris
Hotel du Luxembourg
Rue de Vaugerard
52

Thursday March 10th 1831.

Dear Sir

I was last night present at the most extraordinary exhibition I ever witnessed; it was Paganini's first appearance in Public in this Country. Much as Fame has trumpeted about his name, no idea can be formed of what he really is until seen. He is a grotesque wonder, and that in the true sense of the word; you can draw no comparison between him and anybody else; he stands *unique* in his kind, and to say all in a short phrase, his performance verges as close upon impossibility as it's possible. Were it my intention to enter into a critique upon this phenomenon I could quickly fill up four or five sheets, and perhaps could entertain you by a relation of his awkward manners, his ungraceful motions exciting loudest shouts of laughter, his mad

mountebank tricks, his amazing po[wers] &° &°—but you naturally ask me why the deuce I write to you about Paganini, and my answer [is] at once because I advise you to engage him if you yet can. Engage him on liberal terms for as many nights as you can get him—that is before he's heard anywhere else. Let his performance be as here upon the stage, with a sort of Concert, and after it either an acting piece or little Ballet. If his Fame do not cram your house at any prices the first night, rest assured your walls will be filled to bursting the 2^d. There are Musicians, fiddle-players, Amateurs, youths, & ambitious Fathers in London who themselves alone will suffice. Such a thing never was before, and perhaps never again will be. He played at the Grand Opera house (on the stage); the price paid him by the Managers was ten thousand francs,—£400. sterling for the one night. They doubled the prices, and it was extremely difficult to get into the house. The receipts were 25,000 francs. (£1,000.)—As your desire is doubtless to make money, my first thought was to give you such immediate notice and advice as I considered serviceable to your interests, and if again unsuccessful, I shall only again regret it for *your sakes*. Much since the time of my last letter to you, the dangerous illness of two of my children has suspended all my labours and taken up all my attentions. They are now better, I thank God, and before very long, I will forward you some more of my employment.—I presume, though unacknowledged yet, my former remittances reached you safe. I remain, Dear Sir,

Very truly Your's
M. Roph^o Lacy.

Paganini made his London debut on June 3, 1831, but under the more enterprising Pierre François Laporte, and here he continued his sensational career. However, no genius like Liszt ever appeared among his British audiences.

Two very important holograph letters of Franz Liszt (1811-86) came to the Library, thanks to the Heineman Foundation. Dated respectively September 28, 1850, and May 7, 1851, they were both written to the Baroness von Bülow, mother of Hans von Bülow (1830-94). Bülow, who had met Liszt in 1849, was anxious to become a musician, but this desire was strongly opposed by his parents. These two letters, both in French, attest the young man's extraordinary musical ability and urge that he be permitted to follow his artistic bent. They have been published in Bülow's *Briefe und Schriften*, I. Band, zweite Auflage (Leipzig, 1899; p. 256-257 and 321-322). It is interesting to note that Liszt wrote a

Trübsal der Leiden

Die Naturgeschichte dieser Zeiten, Ap. Schell und
 Tuden ist mir an der selbigen Augenblicke Schander
 als eine fühlbare Schandvolle Dignität, als eine Leiden
 an der aufsteigenden Dignität, und hier in der
 Trübsal ungelogenhaft aufsteigend. Die
 Trübsal ist in der Trübsal eine Dignität als
 Dignität, d. h. eine solche aufsteigend für mich
 frei ist, so wie ich in der Trübsal nicht auf
 einem mehr fühlbare der Trübsal. Trübsal
 an der ist in der Trübsal die Trübsal aufsteigend
 Trübsal der Trübsal für Leiden für Leiden, in
 Trübsal für Trübsal, d. h. eine Trübsal für Trübsal
 Trübsal. Trübsal die Trübsal für Trübsal
 Trübsal, so wie ich in der Trübsal ist für Trübsal; die
 Trübsal auf mich Trübsal nicht für die in der Trübsal
 Trübsal Trübsal für Trübsal Trübsal, wie mich Trübsal
 Trübsal Trübsal

Leipzig
 1820

Carl Friedrich Schlegel

An autograph letter of Felix Mendelssohn-Bartholdy.

similar and much longer letter to Hans' father on January 4, 1851 (*Briefe und Schriften*, p. 292-294). History informs us how accurate Liszt was in predicting Bülow's ultimate success and influence.

Again thanks to the Heineman Foundation the Music Division obtained a fascinating group of letters written by the famed Irish tenor John McCormack (1884-1945) to his erstwhile manager, Charles L. Wagner. There are 29 autograph letters and 13 typewritten, together with one letter written by the singer's brother James and six by his accompanist of many years, Edwin Schneider, also to Wagner. The period covered by the letters runs from 1914 to 1940, but most of them were written during the decade 1914-24. They are uniquely revelatory in disclosing the emotions and experiences of one of the greatest artists of the time. McCormack and Wagner became intimate friends, and the former's favorite salutation seems to have been "My dear Carlwag." There came a parting of the ways, however, foreshadowed in these letters by McCormack's growing dissatisfaction with his protesting manager. An Australian tour was disgusting, for the Australians condemned him for becoming a "damn Yank" and were so puritanical that our Pilgrim Fathers in this respect were only "pikers." For two concerts in Dublin in January 1923 he received 3,900 pounds, in those days a fantastic amount. That same season he heard, in Monte Carlo, Raoul Gunsbourg's opera *Lysistrata*, which he cordially disliked and described to Wagner as the "lowest strata" of music he had yet encountered. Much of McCormack's popularity resulted from his inimitable rendition of Irish popular songs, and this he consciously resented. On June 24, 1922, therefore, he informed Wagner that he had made arrangements to study Lieder with George Henschel, for he wanted to find out whether he was "just a Ballad singer or a real singer."

It is not generally known that McCormack had a collector's interest in violins, but these letters are accompanied by several documents and receipts testifying to this hobby. Among the instruments he acquired were a Stradivari violin dated 1711, a Guadagnini violin made in 1775, and a Niccolò Amati violin produced in 1664.

The Strad belonged at various times to Viotti, Paganini, and Sivori, and both it and the Amati came to McCormack from the famous Hawley collection. Two bows are also mentioned in these documents, one made by Hill of London, the other by the celebrated François Tourte of Paris.

Through the kindness of the Heineman Foundation eight autograph letters of Jules-Émile-Frédéric Massenet (1842-1912) found their way to the Music Division. They were written between 1884 and 1910 to an unidentified but close friend in Brussels.

Mathilde Marchesi de Castrone (1821-1913) was one of the most famous voice teachers of all time. In 1907-8 she contracted with *The Ladies Home Journal* to answer through the magazine questions on singing and vocal pedagogy; the queries and her replies appeared in the issues of September, October, November 1907 and February, April, June 1908. (At approximately the same time Josef Hofmann was doing the same thing for pianists.) She prepared her advice and statements with great care and sometimes with unusual frankness, receiving 100 francs for each question answered. In the several issues containing this feature the *Journal* proudly announced it as "Answered by Madame Marchesi. A Department Wherein the Questions of Vocal Students are Personally Answered by the Foremost Authority in the World." All queries were to be addressed to her in care of the *Journal* in Philadelphia. The Music Division has just obtained 23 autograph letters and 13 autograph answers which Mme Marchesi wrote in fulfilling her contract. In one of the late letters she complains that the *Journal* has no right to send her any more questions since her contract has expired.

Transferred from the Manuscript Division to the Music Division was an autograph letter of Felix Mendelssohn-Bartholdy (1809-47) addressed to a "Herr Baumeister." Written in Leipzig on November 8, 1835, it expresses interest in a Fräulein Scholl, who wanted to become a chamber singer. Mendelssohn seems to be genuinely concerned in helping to introduce her to the most influential persons.

One of the greatest collectors in the history of music was Davton C. Miller (1866-1941), who specialized in flutes and flute-type instruments,

**LE DEVIN
DU VILLAGE**
INTERMÈDE
RÉPRÉSENTÉ A FONTAINEBLEAU
Devant leurs Majestés
les 18. et 24. Octobre 1752.
ET A PARIS PAR
l'Académie Royale de Musique
le 1^{er} Mars 1753.
PAR
J. J. ROUSSEAU.
Prix. 15^{li}

*Au Gagne-Petit Rue Saint
Honore près St Roch à Paris
Boivin, tient magasin de musique
violon, et tout ce qui s'y rapporte, Flûtes, Basses,
Violoncelles et tout autre instrument que l'on
souhaitte. Il vend aussi des Livres, et des
parties de Violoncelles, Flûtes, Basses,
pour tous les instruments de musique.
Il reçoit aussi pour musique &c.*

Avec PRIVILEGE DU ROY.

Title-page of Rousseau's "Le Devin du Village" (ca. 1775).

flute music, and books and documentation on the flute. His entire collection, superb in quality and extensive in quantity, was bequeathed to the Library many years ago. Here now are three long letters, two typed, one holograph, which Dr. Miller wrote to a Mr. C. M. Champion, a fellow enthusiast in England, in 1937, 1939, and 1940. Expertise and willingness to give assistance are in evidence on every page.

The Music Division was fortunate in acquiring 17 letters and postcards of Hans Pfitzner (1869–1949), all addressed to the distinguished conductor Fritz Stiedry. They run from 1919 to 1948 and reflect the composer's professional judg-

ments as well as his personal views and dissatisfactions. Surely the most interesting is an eight-page holograph epistle, dated April 8, 1919, about preparations for a performance of his important opera, *Palestrina*, first produced in Munich on June 12, 1917. Rather sadly amusing are his remarks evincing displeasure with the composer-conductor Max von Schillings, who refused to conduct *Die Rose vom Liebesgarten*. This letter, also holograph, was probably written between July 20, 1922, and July 14, 1923. Accompanying the Pfitzner letters are two, both typed and written by other persons, which refer to the composer's denazification trial. He was finally exonerated on March 31, 1948.

Two short autograph letters of Albert Schweitzer (1875–1965), the great Bach scholar, organist, theologian, medical missionary, and philosopher, written to Leonard Burkat of Columbia Records, were presented to the Library by the recipient. In one of them, not dated but probably penned in 1963, Schweitzer admits that there exists no recording of his voice. This lack gives him no great concern, however, for he thinks that the spread of his ideas is more important than the sound of his words.

Closing this section are further gifts from the three offspring of Arnold Schoenberg: no less than 87 autograph letters of Anton von Webern (1883–1945), dating from 1913 to 1936, plus a number of miscellaneous documents illuminating the relations of the two composers. Like the Berg correspondence mentioned above, these papers are temporarily restricted, but in the future they will be of vital importance in the history of music of the first half of the 20th century.

Dramatic Music: Full Scores

The Music Division constantly boasts of its collection of full orchestra scores of dramatic music: operas, ballets, incidental music to plays, pantomimes, and the like. This year the collection was augmented by a huge gift from the Tams-Witmark Music Library, Inc., consisting of over 600 scores of operas and operettas. Many of them are manuscript, chiefly in the hand of copyists, and bear evidence of hard usage. Many of them, too, are probably unique copies of works once fashionable and popular but now no longer in demand. As such they offer a rare insight into

the musical taste and entertainment of a bygone day.

Several full opera scores of standard works (Mozart, Beethoven, Wagner) came from Mrs. Robert Littell, daughter of Walter Damrosch. They, too, show plentiful signs of having been used for performance. Thus they are at once association copies and clues to the performance practice of a distinguished conductor.

In addition, several unusual scores were received. Very lightly scored is *Dance Suite: the Princess Zondilda and Her Entourage* (Bonn, Edition M. P. Belaieff, c1965) by Alexei Haieff (b. 1914). This announcement is found on page 2: "This ballet was composed for Mr. Merce Cunningham and his group of dancers. The little ballet of an abstract nature was divided into three parts: *fast, slow, fast*, with non-musical fragments of phrases spoken by the dancers between the three movements." The work is dedicated to Kyriena Siloti, daughter of the famous pianist.

Cupid and Psyche, composed in 1962 for orchestra and mimes by Robert Lombardo (b. 1932), was written for the Contemporary Music Project of the Music Educators National Conference and published in 1968 by University Microfilms of Ann Arbor, Mich.

L'Amor coniugale was composed by Johann Simon Mayr (1763-1845) and first performed in Padua on July 26, 1805. The title page of a new edition (Bergamo, Edizioni "Monumenta bergomensia," 1967) describes it as a "farsa sentimentale di Gaetano Rossi da un dramma di Jean Nicolas Bailly." The editor is Arrigo Gazzaniga.

Another product of the Contemporary Music Project of the MENC is *Menagerie*, "a ballet in three movements" by Dexter Merrill (b. 1938). It was composed in 1964 and published in 1968 by University Microfilms of Ann Arbor, Mich. The verso of the title-page bears this statement: "The three movements, entitled *Caterpillars*, *Buzzards*, and *Penguins and Bears*, are equally suitable for instrumental and for ballet use."

The French philosopher Jean Jacques Rousseau (1712-78) was also an important figure in the history of music. One of his most significant compositions was the one-act opera *Le Devin du Village*, for which he also wrote the text. It was first performed before "leurs Majestés" at Fontainebleau on October 18, 1752, with a pasticcio

overture and recitatives by Pierre Jélotte and François Francoeur, but before a year had passed Rousseau had written his own recitatives and a new overture. The recently acquired full score (Paris, Au Bureau du Journal de Musique, ca. 1775) was printed from the plates of the first edition (1753). The opera was both a popular success and one of the most important forerunners of French comic opera, even though Rousseau preferred the style of Italian music to that of his fellow countrymen. In taking his stand Rousseau incurred the wrath of Rameau and others, and the famous "Guerre des Bouffons" (ca. 1752-54) developed into a bitter polemical struggle in musical aesthetics.

Dunstan and the Devil, by Malcolm Williamson (b. 1931), although called a vocal-score on the title-page of the recent publication (London, J. Weinberger Ltd., c1969), is a true full score for piano duet and a plethora of percussion instruments. With a libretto by Geoffrey Dunn, it was "commissioned by the Cookham Festival Society and first performed at the Cookham (Berks.) Festival, 19th May 1967."

Early Music Imprints

The Music Division was most fortunate in increasing its holdings of music published earlier than about 1800. Arbitrary as this dividing date is, it serves the useful purpose of separating older imprints from those of more modern vintage, and the collection in Washington is one of the finest in existence. The following items are especially distinctive for bibliographic rarity and typographic excellence.

Arnold, Samuel (1740-1802)

A Set of Progressive Lessons for the Harpsichord, or Piano Forte expressly calculated for the ease of beginners Composed by Samuel Arnold Mus: Doc: Book 1. Opera XII . . .

[London] Printed for the Author, to be had at his house, at M^r J. Welcher's & at all the Music Shops [ca. 1777] 2 p. l., 40, [1] p. 23½ x 33cm.

This notice appears on the verso of the second preliminary leaf: "The following Lessons were Composed at the particular request of my late worthy Friend M^r Butler, and most of them originally for his particular use as a Teacher on the Harpsichord."

Bischoff, Johann Christoph (b. 1748)

Six Sonates à Violoncelle, et Basse Composés par I: C: Bischoff. Oeuvre première.

A Amsterdam, Chez I. Schmitt [n. d.] 1 p. l., 25 p.

The music, printed in score, is for cello and figured bass. With this entry the composer appears in the Music Division's composer catalog for the first time.

Capponi, Giovanni Angelo (d. ca. 1687)

... Psalmodia vespertina vna cum miserere Nouem Vocibus in duobus Choris Certatim concinentibus Ad Organi sonum accommodata. Modvlabatur Givns Angelvs Capponvs. Liber Primvs.

Romae, Ex Typographia Vitalis Mascardi Anno Iveilei MDCL. 24 cm.

This set of part-books is incomplete, but all three that are present (tenor, 1st chorus; bass, 1st chorus; tenor, 2d chorus) contain the composer's foreword and the table of contents. The foreword voices a lament that has a very modern ring, namely, that composers of the day promote only their own works, condemning to obscurity the works of others no matter how celebrated they are!

Castrucci, Pietro (1679-1752)

XII solos for a violin with a thorough bass for the harpsicord or bass violin Compos'd by Pietro Castrucci.

London, Printed for & Sold by In^o Walsh [ca. 1730] 1 p. l., 49 p. 34 cm.

The music, printed in score, is for violin and figured bass. The composer, who was a pupil of Corelli, traveled to London in 1715, where he became a leader of Händel's opera orchestra.

Cocchi, Gioacchino (ca. 1715-1804)

Nuova Collezione per Musicale Vocale consistente in molti Canon, Catches, Terzetti, e Bacchanali Composti da Gioacchino Cocchi e Dedicati All' Ill^{mo} Sig^r Haughton James Esq.

London, Printed by Welcker [ca. 1765] 2 p. l., 36 p. 29 x 39½ cm.

The music is printed on single staves and in open score, and the texts are in Italian only. Cocchi, residing in London from 1757 to 1773, composed several operas for the King's Theatre and was in great demand as a vocal teacher.

Giordani, Tommaso (ca. 1730-1806)

Six Sonatas for the Harpsichord or Piano Forte,

A title-page of Capponi's "Psalmodia Vespertina" (1650).

with an Accompaniment for a Violin or Flute, Composed by Sig^r Giordani, Humbly dedicated to the Right Honourable, Lady Shelley. Opera. 24 . . . Piano part only.

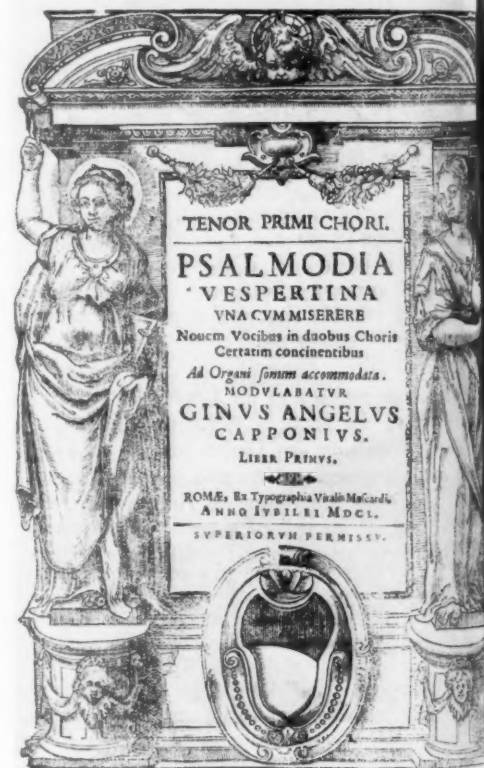
London: Printed by Longman and Broderip [ca. 1780] 1 p. l., 41 p. 24½ x 32½ cm.

Grandi, Alessandro (d. 1630)

Cantiones sacrae vna, dvabvs, qvatvor, qvinque vocib. et dvobvs violinis. Cum Basso Continuo ad Organum. Avctore. Alexandro Grandi magistro capellae in S. Maria Maiore Bergomi. Liber tertivs, Cantvs sec.

Antverpiae. Apud Haeredes Petro Phalese Typographi Musices. M.DC.XXXIX. 1 p. l., [10] p. 21½ cm.

This is an exceedingly rare item. Grandi was a composer sufficiently gifted to be compared with Monteverdi and also seems to have been the first composer to use the word "cantata." The part-book listed above was very likely at one time in



the library of the French savant Juste Adrien de La Fage (No. 1614), which was dispersed at auction in December 1862.

Händel, Georg Friedrich (1685–1759)

The Most Celebrated Songs in the Oratorio Call'd Saul Compos'd by M^r Handel.

London. Printed for & Sold by I. Walsh [1739]
1 p. l., 11, 20, 2–17 p. 32½ cm.

This publication contains the overture and two collections of songs in full score with figured bass. It combines the features of entries 1 and 2 for *Saul* in W. C. Smith's *Handel: A Descriptive Catalogue of the Early Editions* (London, 1960), but here the second collection of songs precedes the first. Smith points out that this publication has what he calls a "passe-partout" title-page, i.e., a title-page that can be adapted to more than one work. It was first utilized in 1733 for Händel's *Athalia*. *Saul* had its premiere in London, at the King's Theatre, on January 16, 1739.

The following set of string parts is also an important first edition:

Haydn, Franz Joseph (1732–1809)

Six Quatuor a Deux Violons, Taille et Basse. Dediés A Monsieur Archibald Hope, Par Jean Julien Hummel. Composés Par Giuseppe Haydn. Oeuvre IX.

A Amsterdam, Chez J. J. Hummel [1772] Pl. no. 230.
32½ cm.

These relatively early string quartets, composed in 1771, are Haydn's Nos. 25–30 in this form; in later editions the set became known as Op. 17. As originally written the quartets were arranged in this sequence: 26, 25, 28, 30, 27, 29 (cf. van Hoboken, p. 385). Of particular interest is the bass (cello) part, which is figured throughout.

Jones, Richard

Suits or Setts of Lessons for the Harpsicord or Spinnet Consisting of great variety of Movements as Preludes Aires Toccats All'mands Jiggs Corrents Borre's Sarabands Gavots Minuets &c. &c. Composed by M^r Richard Jones.

London, Printed for and Sold by I: Walsh [1732]
1 p. l., 58 p. 32 cm.

Although Jones wrote music for both keyboard and violin, he was a violinist who rose to the position of leader of the Drury Lane Theatre in London around 1730. He was also a successful teacher.

The
Most Celebrated
SONGS
in the
ORATORIO
Call'd
SAUL
Compos'd by
M^r Handel.

London. Printed for & Sold by I. Walsh Music Printer & Enginner under
to his Majesty at the Harp & Holby in Catherine Street in the Strand. A 342

The "passe-partout" title-page of the songs in Händel's "Saul."

Linley, Thomas (1733–95)

Twelve Ballads Set to Music by Tho^s Linley . . .

London, Printed for Ab. Portal [1780] 2 p. l., 27 p.
23½ x 32½ cm.

This work was published in the usual form of piano, two hands, the bass figured, with interlinear text. The composer, important and popular in his day, became the father-in-law of Richard Brinsley Sheridan.

Machi, Giuseppe de (fl. 1770–80)

Sei Duetti A Due Violini dedicati a ill^{mo} sig^r De la Rive, Vfficiale Nel Regimento di fatio al Servizio di S. M. Sarda. Composti del sig^r Giuseppe De Machi, Violino della Capella è Citta d'Alessandria . . .

A Lyon, Se Vend chez Castaud, Marchand de Musique et Libraire Editeur; A Paris Chez M^r Danvin [177–?] 32 cm.

These six duets, published in separate parts for each instrument, bring to the composer catalog of the Music Division the name of another composer heretofore lacking.

Méhul, Etienne Nicolas (1763-1817)

Le Chant du Départ, Hymne de Guerre. Par M. J. Chénier; Musique de Méhul de l'Institut National.

[Paris] Au magasin de Musique à l'usage des Fêtes Nationales [1794?] [4] p. 25 cm.

This is one of the great songs of the French Revolution; next to *La Marseillaise*, it was the most famous and popular patriotic song of the period. Printed in the customary format of piano, two hands, the bass figured, with interlinear text, the music appears on the two inside pages. Two dates have been given for its first performance: June 26 and July 4, 1794. Thereafter its performances were innumerable. Méhul was a significant opera and symphony composer who was sympathetic with the troubles of the populace.

Molitor, Fidel (1627-85)

Praegvstvs mvsicvs sev Cantiones a voce sola cvm dvobvs violinis avctore R. P. F. Fideli Molitore S. Ord. Cisterciensis in monasterio Maris-Stellano vulgo Wettingen prope Badenham Helvetorum professo sacerdote. Organvm.

Constantiae, Typis Episcopilibus, Sumptibus Ioannis Geng, Typographi Ordinarii. Anno Domini M.DC.LIX. 2 p. l., 34 p. 28½ cm.

The organ part, lightly figured, is sufficient to establish the importance of these 23 sacred solos. A prominent Swiss composer of the second half of the 17th century, Molitor was a cleric who was capable of strong expression in homophonic writing.

Although the composer of the following collection is found in several standard reference works, the collection itself has escaped notice:

Paganelli, Giuseppe Antonio (1710-60)

Premier recueil d'Ariettes Italiennes, et Françaises Avec Simphonie dédiées à Monseigneur Maurice, Comte de Saxe, Duc de Courlande et de Semigallen, Marechal de France, Colonel des Regiments de son nom Cavallerie et Infanterie, Gouverneur de la Flandre Française et de la Haute et Basse Alsace par M^{re} Paganelli. Compositeur des Opera Italiens de S. A. S. M^{re} le Duc Regnant de Brunswik Lunebourg. Oeuvre IX^e . . .

A Paris, Chez M^{re} Le Clerc, M^{re} Le Clerc, Madame Boivin [ca. 1750] 2 p.l., 24 p. 33 cm.

The music is for piano, two hands, the bass figured, with interlinear text. The collection contains seven numbers, five Italian and two French; the concluding piece is a vocal duet which, with the accompaniment, is printed on three staves. Bound with the collection is the following work.

Simon (ca. 1720-90)

Six Simphonies Pour deux Violons, violoncelle, Quinte ou 3^e Violon. Dedié A Madame Dupin. Par M. Simon. Oeuvre I^{re} . . .

A Paris, Chez L'Auteur [etc., 1748?] 14 p. 33 cm. (Figured bass only)

Sterkel, Abbé Johann Franz Xaver (1750-1817)

. . . Les Petites Beautés de J. F. Sterkel. Six Pieces pour le Clavecin, ou Piano-Forte. Op. 24 . . .

London, Printed by J. Bland, 1786. 1 p.l., 9 p. 34½ cm.

The Abbé Sterkel made a deep impression on Beethoven in 1791, both as composer and pianist. Thanks to his clerical status he became chaplain and organist at the court of the Elector of Mainz in 1778.

Five more chamber music publications, incomplete but bibliographically informative, were found bound with Paganelli's *Premier Recueil d'ariettes*, described above.

Tessarini, Carlo (1690-ca. 1765)

Introduzioni a IV cioè Due Violini, Alto Viola, Basso, e Cembalo . . . da Carlo Tessarini da Rimini. Opera XI. Libro I . . .

[Paris] Aus [sic] adresse [sic] Ordinaires [ca. 1745] 1 p.l., 5 p. 33 cm. (Figured bass only)

Introduzioni à 4 cioè due Violini, Alto Viola Violoncello è Basso, per il Cembalo da Carlo Tessarini Da Rimini, Professore di Violini della Metropolitana di Urbino. Opera XI. Libro II . . .

A Paris, Chez Madame Boivin [etc., etc., ca. 1745] 1 p.l., 6 p. 33 cm. (Figured bass only)

Introduzioni à 4, cioè due Violini, Alto Viola Violoncello à Basso, per il Cembalo . . . Opera XI. Libro III . . .

A Paris, Chez Madame Boivin [etc., etc., ca. 1745] 1 p.l., 6 p. 33 cm. (Figured bass only)

Introduzioni à 4, cioè due Violini, Alto Viola Violoncello è Basso, il Cembalo . . . Opera XI. Libro IV . . .

A Paris, Chez Madame Boivin [etc., ca. 1745] 1 p.l., 4 p. 33 cm. (Figured bass only)

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The opening of Rosa's satire on music.



LA MUSICA SATIRA I.

H Abbia il vero, ò Priapo, il luogo suo,
Se gl'Asini à te sol son dedicati:
Bisogna dir, che il mondo d'oggi è tuo.
Credimi, che si son tanto avanzati
I tuoi Vassalli, che d'un Serse al pari,
Tu potresti formar squadroni armati.
S'ergono al nome tuo Templi, ed'Altari;
Che nelle Corti à primi honori assunti,
Da un'influsso bestial sono i Somari.
Che s'Jo non erro al calcular de punti,
Par ch'Asinina stella à noi predomini,
E'l Somaro, e'l Castron si han congiunti.
Il tempo d'Apulejo più non si nomini;
Che se allora un sol huom sembrava un'Asino,
Mille Asini à miei dì rassembran huomini.
Magino, e Tolomeo la causa annasino,
Che in domicilio de moderni Giovi
Fà, che tanti Somari hoggi s'accasino
Italia il nome, che ti dier i Bovi;
Or che d'Asini sei fatta sentina,
Necessario farà, che tu rinuovi.
E così folta ormai questa asinina
Turba, che ovunque in te gl'occhi rivolgo.
Arcadia raffiguro, e Palestina.
Quando il penhier à contemplarti Jo volgo
Col gran numero lor fan ch'Jo trasecolo,
Gl'Asini del Senato, e quei del Volgo.
Sù le Cronologie più non ilpecolo;
Mi forza à dire il Paragone, il Siggio,
Che questo mio di Balaam è il secolo.

A 3 Mol-

The British musicologist Frank Walker carefully analyzed the manuscript that fell into Burney's hands nearly 200 years ago (cf. his article "Salvator Rosa and Music" in *The Monthly Musical Record*, October 1949; January 1950;

Valentini, Giuseppe (ca. 1681-ca. 1740)

Six Simphonies a quatre parties, Deux Violon, Alto Viola, où Troisième Violon, Et Basse Continüe. Fait Gravez par M^r Valentini . . .

A Paris, Chez Madame Boivin [etc., ca. 1745] 1 p.l., 14 p. 33 cm. (Figured bass only)

Early Books

Only two volumes were added to the Music Division's notable collection of early books on music published before 1800; both lament the decline of contemporaneous musical taste.

Petit, J. C.

Apologie de l'excellence de la musique. Avec quelques Remarques critiques & morales sur les raisons qui ont été la principale Cause de la Décadence de la Musique a soufferte en plusieurs Temps. Et une dissertation Préliminaire, & abrégée, Sur les Moyens de Perfectionner la Musique, & la faire fleurir de plus en plus. Avec un nouveau système, & methode demonstrative pour accorder le clavessin & l'orgue, &c. par un système plus parfait & plus complet que tout ce qui a été Usité jusqu'à présent. Par le Sieur J. C. Petit, D. L. C'y devant Maître de Musique & Directeur de la Chapelle de Feu S. A. S^{me} le Duc de Saxe Eisenack. Et Maître des Concerts, & Premier Musicien de la Chambre de Feu S. A. S^{me} le Prince Margrave de Baden Dourlach. Et Membre de l'Academie Royal de Musique de Paris.

A Londres, Chez l'Auteur [ca. 1730?] 2 p.l., iv, 40 (i.e., 43) p., folded plate. 24½ cm.

The folded plate following page 32 in this curious little volume contains intervals and chords "pour accorder le clavessin et l'orgue"; then repeated pages 31-33 offer the tuning instructions in an English translation. Eitner mentions this book without locating a copy, and an imperfect copy was in the library of Alfred Cortot.

Rosa, Salvator (1615-73)

Satire di Salvator Rosa dedicate a Settano.

In Amsterdam, Presso Severo Prothomastix [1695?] 139, [1] p. 14 cm.

Rosa was a minor poet-painter. Charles Burney claimed that he was also a composer, but later research fails to sustain this claim. He was, nevertheless, interested in the tonal art, and "La Musica," the first of the several poetic satires in this little volume, deprecates the depraved taste that has manifested itself in Italian church music.

February 1950) and concluded that Rosa composed none of the music therein. The 19th piece in this collection is a cantata with three arias, the first of which begins "Vado ben spesso." This is the melody which became the basis of Liszt's popular piano piece, *Canzonetta del Salvatore Rosa*, incorporated into his *Années de Pèlerinage, deuxième année: Italie*. It is rather surprising that Walker wrote "A new title will have to be found for Liszt's 'Canzonetta di Salvatore Rosa'" and that *Grove's Dictionary of Music and Musicians* (5th edition, art. "Rosa") refers to Liszt's piece as "spurious." There is no need to change the title, and it is not Liszt's piece that is spurious; it is the attribution of the melody to the wrong man!

Americana

Choice items of Americana are usually thought of as very early American publications, and neither of the two to be reported this year falls into this category. One comes from England and was printed late in the 19th century; the other is an American product issued early in the 20th century. But the former reflects the influence of American literature, and the latter is associated with an incident in the life of George Washington.

Caryll, Ivan (pseud. of Félix Tilkin, 1861-1921)
 . . . Uncle Tom's Cabin. Musical tableaux vivants.
 Words by Geo. R. Sims. Music by Ivan Caryll . . .
 London: Hopwood & Crew [189-?] 1 p.l., 38 p.
 28 cm.

This item is an album of minstrel songs with piano accompaniment "performed by the Moore & Burgess Minstrels." The spectacle, of course, was based upon *Uncle Tom's Cabin* by Harriet Beecher Stowe, which first appeared in serial form in *The National Era* (1851-52), then in book form (1852); its characters became legendary, and its impact was incalculable. Even in its music hall version its entertainment value remained unimpaired. The cover of the present album, in color, bears five illustrations that exploit its sentimental appeal: life on a plantation; Eliza and her child on cakes of ice; a slave market; Eva's death; and justice ultimately triumphant. The principals of the minstrel company were both American: George Washington

"Pony" Moore (1820-1909) and Fred Burgess (1827?-93). The company they formed was immensely popular at St. James Hall, London, for a number of years.

Washington's Reception by the Ladies of Trenton together with the Chorus sung as he passed under the Triumphal Arch raised on the bridge over the Assunpink, April twenty-first MDCCCLXXXIX.

New York, Published by The Society of Iconophiles, MCMIII. 7 p.l., 17 p., illus., facsim. 27½ cm.

Although this pamphlet was published as late as 1903, its rarity is attested by the statement appearing on the fourth preliminary leaf: "Of this book one hundred and four copies have been printed on American hand-made paper and the plates destroyed." All of the facsimiles in the book come from 18th century sources. They are: (1) "View of the Triumphal Arch, and the manner of receiving General Washington at Trenton, on his Route to New-York"; (2) "An East View of Gray's Ferry, near Philadelphia"; (3) one leaf of Washington's holograph message to the matrons and young ladies forming the white-robed choir that welcomed him on that momentous day; (4) the music itself, composed by Alexander Reinagle (1756-1809) and printed for three voices in open score with introduction, interludes, and postlude for piano.

The Music Division has long had a copy of the original publication of the music (Philadelphia, 1789), the words of which begin "Welcome mighty chief! once more." Although of undoubted value and perhaps unique, it offers only a fraction of the information supplied by the facsimile publication described above.

Miscellaneous

Among the miscellaneous acquisitions of the year are several large, highly varied collections which contain certain materials that could fall into the previously mentioned categories. It is more convenient, however, to treat them here, with special emphasis placed on a few individual items.

The largest miscellaneous collection came from Mrs. Robert Littell. It is incredibly rich in both rare publications and unpublished correspondence, and its value is increased by association with her illustrious forebears, Walter and Leopold Damrosch. Included are several Beethoven

first editions, among them the Mass in D minor (Op. 123), the sixth Symphony (Op. 68), and the ninth Symphony (Op. 125). In fact, there are two of the last-named, each an autographed presentation copy to Walter Damrosch, one from the distinguished art patron Harry Harkness Flagler and his wife, and the other from the famous pianist Harold Bauer.

Of very special interest is a piano-vocal score of Claude Debussy's *Pelléas et Mélisande* (Paris, A. Durand et fils, 1902). Running throughout the score is Walter Damrosch's holograph English translation of the text plus a number of stage directions. It also contains a typed appreciation of the opera and a synopsis of scenes, also presumably written by the famous conductor. Here, too, are piano-vocal scores of Wagner's *Das Rheingold* (1861) and *Siegfried* (1871), both published in Mainz by B. Schott's Söhne, with partial holograph translations by Walter Damrosch, as well as a substantial portion of a translation, with annotations, in a piano-vocal score of Wagner's *Tristan und Isolde* (Leipzig, Breitkopf & Härtel, n. d.).

Two noted American composers sent an autographed presentation copy of an important work to Walter Damrosch. On his four-movement symphony, *Gulliver: His Voyage to Lilliput*, Edgar Stillman-Kelley (1857-1944) wrote: "To Walter Damrosch, world-known composer, conductor and art patron from his octogenarian friend Edgar Stillman-Kelley"; and on the first of an edition of only 12 copies of *Peter Ibbetson* the composer inscribed: "and is, appropriately, for Walter Damrosch, with affection and gratitude, Deems Taylor."

Of tremendous research value is the assemblage of letters and documents, both holograph and typewritten, that pertain to family affairs and professional activities. There are well over 1,000 of these, and the following incomplete glimpse offers only an indication of what investigators will find: Richard Aldrich (2), Harold Bauer (11), Nadia Boulanger (3), Hans von Bülow (3), Andrew Carnegie (4), Edward Elgar (9), Harry Harkness Flagler (95), George Gershwin (3), Lawrence Gilman (14), Percy Grainger (3), William J. Henderson (6), Josef Hofmann (25), Vincent d'Indy (6), Lilli Lehmann (8), Charles Martin Loeffler (14), Gian Francesco Malipiero (3), John J. Pershing (3),

William Lyon Phelps (6), Isidore Philipp (4), Gabriel Pierné (9), Giacomo Puccini (2), Henri Rabaud (4), Sergei Rachmaninoff (3), Franklin D. Roosevelt (2), Charles Camille Saint-Saëns (6), Cosima Wagner (3), and Eugène Ysaÿe (2).

A modern publication of remarkable size and interest is the following:

Benevoli, Orazio (1605-72)

. . . *Missa salisburgensis*. 1628.

[Salzburg-München: Universitätsverlag Anton Pustet, c1969] 2 p.l., [1], 57 p., facsim. 87 x 62 cm.

The size of a small card table, this facsimile reproduces the manuscript of Benevoli's Mass for divided choruses and orchestras which, in full score form, requires no less than 54 staves. Laurence Feininger has provided an interesting preface for this "huge" work which was composed "zur Einweihung der Domkirche in Salzburg," on September 24, 1628. Reduced in physical size, it was published by Guido Adler in 1903 in the *Denkmäler der Tonkunst in Österreich* (Jahrgang X, Teil 1), where it is entitled "Festmesse und Hymnus" for "53 Stimmen (16 Vocal- und 34 Instrumentalstimmen) nebst 2 Orgeln und basso continuo."

The music in the Dayton C. Miller Flute Collection was enhanced by an interesting manuscript assemblage of melodies, most of them apparently written in the 18th century. The cover-title reads: "Cahier de Musique Pour le Flageolet. Avec plusieurs pièces de chant. Á P. F. Cornu Prêtre A Soleure. 1796." Containing several hundred dance movements, popular tunes, and operatic airs, it displays more than one handwriting and occasionally a piece for two instruments.

A collection of papers and documents from Ira Gershwin (b. 1896) sheds light on the work, dramatic and otherwise, of this gifted author. Five drafts, two of them holograph, show how an article took shape for *The Saturday Review* of October 18, 1958. As a matter of fact, it was a two-part article entitled "New York Is a Great Place To Be—But I Wouldn't Want to Live There." Leonard Lyons wrote the first half. As Mr. Gershwin began to organize his thoughts on this theme he called his contribution "California, Here I Come."

Here, too, are the same author's holograph lyrics of the song *I'm a Poached Egg*, holograph

drafts of lyrics for *Let 'Em Eat Cake*, produced in New York on October 21, 1933, a scrapbook compiled when he was 11 or 12 years old, typescripts of a TV broadcast of November 20, 1959, entitled *The Music of Gershwin*, and other documents reflecting the accomplishments of the Gershwin brothers.

A magnificent lithographed portrait of Nicolò Paganini (1782-1840) was added to the Whittall Foundation Collection. The likeness was done by an artist named Krüger and published in Berlin by C. G. Lüderitz. That it was made for charitable purposes is evident from this printed notice: "Der Ertrag ist f. d. durch Überschwemmung verunglückten Bewohner der Preussischen Niederungen bestimmt." This particular copy passed through Paganini's hands, for it bears his autograph inscription to an unidentified person: "Pieno di riconoscenza Nicolò Paganini. Breslau li 4 Agosto 1829."

Another interesting addition to the music in the Dayton C. Miller Flute Collection is the following manuscript:

Recueil de jolis airs en duo des s^{rs} Taillart Et Bordet Pour flutes Et Violons. Année 1766. Au commencement de ce livre il y a quatre sonates pour deux flutes ou violons dont le nom est inconnu Et a la fin de ce meme Recueil il y a trois Sonates pour le violon seulement deux de Degiardino et vne d'Avolio.

The greater part of the volume consists of duo arrangements of operatic airs and popular melodies which are written in score. The composers mentioned include Lully, Colasse, Marais, Leclair, Aubert, Senaillé, Rameau, Mondonville, and of course Giardini and Avolio. At the beginning of the collection are four anonymous sonatas and at the end six sonatas in canon by Telemann (his Op. 5).

From the estate of Mrs. Irina R. Wolkonsky came several hundred letters and documents as additions to the Rachmaninoff Archives, as well as more than 500 books, 73 of which belonged to Rachmaninoff's personal library. The sound recordings also received are mentioned in the concluding section of this report. Most of this material is of great value, as it relates to one of the most prominent figures in the musical life of the 20th century.

Another large and valuable collection came from Nicolas Slonimsky, justly celebrated as a

musical lexicographer and a composer of importance. Maintaining correspondence with the foremost musicians all over the world, Mr. Slonimsky was able to send to the Library hundreds of holograph and typed letters, documents, certificates, and the like, which will be a boon to historians of the near and distant future. The collection has not yet been analyzed sufficiently to do more than hint at its ultimate importance.

The following publication is of special interest because of several autograph signatures on the cover:

Stravinsky, Igor (b. 1882)

... Apollon Musagète. Ballet en deux tableaux. Réduction pour piano à 2 mains par l'auteur . . .

Berlin, Paris, New York [etc.]: Edition russe de musique [c1928] 1 p. l., 32 p., 33 cm.

The signatures are those of Igor Stravinsky, S. Diaghilev, Serge Lifar, Else Raren (?), George Balanchine, and E. Ansermet. The ballet was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and first performed here on April 27, 1928. On that occasion the dances and stage action were devised by Adolf Bolm, and Hans Kindler conducted a group of instrumentalists from the Philadelphia Orchestra. The first European production occurred in Paris at the Théâtre Sarah-Bernhardt on June 12, 1928, the composer conducting. Lifar was a principal dancer, Balanchine created the choreography, and Diaghilev's Ballet Russe was the performing company. Was this particular score used at or for that performance? Pencil marks in the score indicate preparation for some performance, and one is tempted to assign it to the European premiere. Whatever the occasion, a notable group of artists were assembled. The score is a gift from the celebrated pianist Victor Babin.

Through the good offices of Mrs. Charles W. Engelhard, Jr., member of the Library of Congress Trust Fund Board, Mme A. C. de Ayala presented to the Library a piano-vocal score of the three-act opera *Mazepa* by Petr Ilich Tchaikovsky (1840-93), published in Moscow in 1883 and first performed there on February 15, 1884. The text was written by V. P. Burenin and the composer, who based their libretto on Pushkin's *Poltava*. What makes this copy noteworthy is the humorous inscription which the composer wrote

for, obviously, a friend: "A Monsieur Henri Condemone (?) en souvenir de l'indigestion musicale soufferte par lui et causée par son serviteur dévoué P. Tschalkovsky 20 Juin 1886."

Archive of Folk Song

The following information is based on data supplied by the Head of the Archive, Alan Jabbour.

Among the many American and non-American materials added to the holdings of the Archive, the most exciting was doubtless a collection of more than 200 early cylinder recordings presented to the Library by Harvard University's Peabody Museum. Some of them result from the earliest known use of mechanical recording equipment for gathering ethnographic evidence. In 1890 Jesse Walter Fewkes used a cylinder machine to record Passamaquoddy Indians in Maine and Zuñi Indians in the Southwest, and the following year he recorded Hopi Indians, also in the Southwest. Now no fewer than 53 cylinders made by Fewkes are in the Archive. Convinced of the value of mechanical recording, this pioneer collector advanced his ideas in a brief but important article, "On the Use of the Phonograph in the Study of the Languages of American Indians," in *Science*, May 2, 1890, p. 267-269.

Received from the same donor are the following, all of early vintage:

The Benjamin I. Gilman collection of 101 cylinders recorded at the Chicago World's Fair of 1893—music of Syria, Turkey, Samoa, Java, and the Kwakiutl Indians of British Columbia.

The Herbert J. Spinden collection of 43 cylinders recorded in 1907 among the Nez Percé Indians in the Northwest.

The Washington Matthews collection of five cylinders recorded around 1900 among the Navajo Indians of the Southwest.

The Mexican Pastores collection of 10 cylinders recorded around 1900.

The Roland Dixon collection of 12 cylinders recorded around 1910 among the Indians of California.

Professor Robert A. Black of California State College (Hayward) made available for duplication his important collection of 79 tapes of Pueblo music and folklore. Most of it comes from the

Hopi Indians, but the Acoma, Laguna, and Zuñi Indians are also represented.

A smaller collection, but of special interest, is that made around 1914 by Geoffrey O'Hara (1882-1967), well-known composer and vocalist. In 1913 he was appointed teacher in American Indian music as part of a program carried on by the Department of the Interior, and he recorded Indian music while living among the Navajos. These recordings were long believed to be lost or destroyed, but early in 1970 Carl B. Johnson, regional archeologist in the U.S. Park Service, visited the Library with a tape made from 14 cylinders of Navajo music recorded by O'Hara more than 50 years ago. Mr. Johnson had discovered these cylinders at the Hubbell Trading Post, National Historic Site, in Ganado, Ariz., and transferred them to tape himself. He offered the tape to the Archive for immediate duplication.

The Archive took advantage of several other opportunities to duplicate existing collections and thus to augment its own holdings. Charles Faurot lent 22 tapes of Texas fiddle and guitar music, and Blanton Owen lent tapes of fiddle tunes from Virginia and West Virginia.

In 1949 Benjamin A. Botkin, a former head of the Archive, made field recordings in the Carolinas and obtained some interesting air checks on tape, just then coming into use. The Library has duplicated selections from them that especially strengthen its holdings of Negro folk music from South Carolina. Similarly, a duplication of 15 tapes lent by Eleanor Dickinson adds several Tennessee church services of both whites and Negroes to the collections. Students of American folk cultures have recently been devoting considerable attention to this type of material, for traditional church services have deep roots in our cultural and sociological background. The Archive also derived special satisfaction from 22 instantaneous discs of interviews with Negro healers and root doctors recorded by Harry M. Hyatt some 35 years ago. With these came an album of four discs, privately pressed, entitled *Root Doctor: A Folklore Study in Which a Negro Healer Explains His Work Before a Concealed Microphone to Harry M. Hyatt* (1942). Noteworthy, too, are 14 tapes recorded by Lou Blachley in the early 1950's, containing a rich amount of pioneer folklore and oral history of New Mex-

ico, and three tapes of folksongs sung by the novelist MacKinlay Kantor.

Special mention should be made of a tape of tribal music from Uganda, recorded by Caldwell Smith for the Archive, and a tape of Vedic chants from Benares, recorded there by Roland Olson and presented to the Library by Theresa Olson.

Recorded Sound Section

The following report on notable additions to the Music Division's collection of sound recordings was prepared by Donald L. Leavitt, Head of the Recorded Sound Section.

As part of the Rachmaninoff materials received from the estate of Mrs. Irina Rachmaninoff Wolkonsky, already mentioned, came 489 sound recordings. Many of the discs demonstrate her father's supreme artistry and his position of musical eminence. Of particular interest are several test pressings which he made for the Victor Company and which were never released:

- B24639-4 Valse in F major (Chopin), November 4, 1920
- BS98395-1 Mazurka in A minor (Chopin), December 23, 1935
- CS87283-6 Midsummer Night's Dream: Scherzo (Mendelssohn-Rachmaninoff), January 8, 1935
- O72131-1 Lullaby (Tchaikovsky-Rachmaninoff), February 25, 1942

A recording of his playing of the Mendelssohn Scherzo was issued to the public, but, in trade parlance, it was made from a different "take," not from the test pressing just received.

Also unpublished are a number of privately made acetate discs, including a Rachmaninoff memorial concert given by the New York Philharmonic-Symphony Society at Carnegie Hall on June 1, 1943. The podium was shared by Howard Barlow and Frank Black, and introductory remarks were delivered by Deems Taylor. The following program was performed:

Isle of the Dead, Op. 29
 In the Silence of the Night
 O Cease Thy Singing, Maiden Fair
 Before My Window
 James Melton, tenor

Fritz Kreisler, violin
 Robert Hill, piano
 Piano concerto, No. 2, Op. 18
 Eugene List, piano

In addition to published recordings of Rachmaninoff himself, made between 1920 and 1940, there are many made by his friend, the great Russian basso Feodor Chaliapin. The earliest dates from 1908. Of these the most unusual is a recitation that Chaliapin recorded for the Victor Company on January 21, 1922 (matrix C26103-1), but never released. It has been identified by the noted discographer and expert on historical recordings, Mrs. Aida Favia-Artsay, as a reading of several stanzas from Semen Nadson's lyric poem *Grezy*, entitled on the label "A Dream," but better translated as "Reverie."

With each passing year sound recordings establish themselves more firmly as collectors' items. Their scarcity increases and their values soar. This is especially true of the original recordings of artists who were prominent in the fields of opera and art song. In 1963 the Library acquired the John Secrist collection of such recordings; since then it has steadily increased its holdings of early vocal discs, this year receiving a gift of more than 200 discs from Peter Nielsen of Portland, Oreg. The following selection of titles, arranged under artist, readily indicates their value and rarity.

Battistini, Mattia, *baritone*
 Il mio Lionello, *Martha* (Flotow); G & T 052143 (1907)

Blass, Robert, *bass*
Der schlesische Zecher und der Teufel (Reissiger); Victor 81015 (1903)

Boninsegna, Celestina, *soprano*
 Ma dall'arido stelo, *Il Ballo in Maschera* (Verdi); G & T 053065 (1904)

Chalia, Rosalia
 Jewel Song, *Faust* (Gounod); Eldridge R. Johnson 3431 (1901)

Crossley, Ada, *contralto*
Caro mio ben (Giordano); Victor 81001 (1903)

Dani, Carlo, *tenor*
 Salve dimora, *Faust* (Gounod); Fonotipia 74030 (1907)

Destinn, Emmy
Styrienne, *Mignon* (Thomas); Fonotopia 50025 (1905)

Eames, Emma, *soprano*
Air des bijoux, *Faust* (Gounod); Victor 85053 (1905)

Gadski, Johanna, *soprano*
Der Erlkönig (Schubert); Victor 88040 (1906)

[Gogorza, Emilio de] "Carlos Francisco" (pseud.), *baritone*

Canto del presidiario (Alvarez); Eldridge R. Johnson 733 (1900-1901)

Largo al factotum, *Il Barbiere di Siviglia* (Rossini); Eldridge R. Johnson 3056 (1900-1901)

Lucia, Fernando de, *tenor*, with Josephina Huguet
La tua madre, *Carmen* (Bizet); G & T 054172 (1906)

E il soll dell'anima, *Rigoletto* (Verdi); G & T 054084 (1906)

Melba, Nellie, *soprano*, with Charles Gilebert
Un Ange est venu (Bemberg); Victor 89012 (1907)

Nordica, Lillian, *soprano*
Polonaise, *Mignon* (Thomas); Columbia 30661 (1911)

Noté, Jean, *baritone*
Son regard, *Le Trouvère* (Verdi); Zonophone 82472 (1906-7)

Olitzka, Rosa, *contralto*
Frau Holda kam aus dem Berg, *Tannhäuser* (Wagner); Columbia 30849 (1911-12)

Patti, Adelina, *soprano*
Air des bijoux, *Faust* (Gounod); G & T 03056 (1905)

Plançon, Pol, *bass*
Berceuse, *Mignon* (Thomas); Victor 85126 (1908)
Nonnes qui reposez, *Robert le Diable* (Meyerbeer); Victor 85125 (1908)
Pro peccatis, *Stabat Mater* (Rossini); Victor 81033 (1904)

Schumann-Heink, Ernestine, *contralto*
Aire, *Le Prophète* (Meyerbeer); Columbia 1378 (1903)

Tetrazzini, Luisa, *soprano*
Cavatina, *Il Barbiere di Siviglia* (Rossini); Zonophone 10002 (1904-5)

An exceptional gift of recorded Judaica came from Mrs. Helen Stambler Latner in memory of

her late husband, Benedict Stambler. Throughout his life Mr. Stambler was a keen student of Jewish liturgical music and folk song. His dedication to the subject ultimately led to his producing a portion of his immense collection in a series of historical reissues. Most of the nearly 1,400 discs thus coming to the Library are devoted to the major cantors of Europe and America from the early years of the century to the 1940's, although much Yiddish folk and popular music is included as well.

Among the historic speech recordings acquired from a variety of sources are early acoustic discs of Sir Herbert Beerbohm-Tree, the Prince of Wales in 1923 (later Edward VIII), Presidents Wilson and Harding (the latter on a rare Pathé Actuelle), Stanley Baldwin, William Gibbs McAdoo, William Jennings Bryan, and Champ Clark. A major acquisition is a series of speeches by Benito Mussolini, the earliest delivered at the Second Quinquennial Fascist Assembly (10 sides, 12", 78 rpm) and published by the state radio organization EIRA. A second album of 10" discs, published by the Discoteca di Stato under the title *I Discorsi dell'Impero*, contains speeches of October 2 and December 7, 1935, and May 5 and May 9, 1936. In the final speech of this series Mussolini declared war on Ethiopia.

Large gifts of unpublished radio broadcasts came from Lewis Graham and André Kostelanetz. The former, producer of *The Original Amateur Hour* throughout its long life, donated 2,200 discs of the show's broadcasts covering the decade from about 1935 to 1945. As documents of radio and social history they are of great value. Moreover they offer many historic performances of prominent artists at the very beginning of their careers. For instance, one member of the vocal quartet "The Hoboken Four" was named Frank Sinatra; 14-year-old Nina Foresto, displaying an amazingly mature and agile young voice, was to achieve success later under the name of Maria Callas. Other familiar names found in the Amateur Hour roster are Lucille Browning, Regina Resnik, Beverly Sills, Robert Merrill, Teresa Brewer, and Pat Boone.

Mr. Kostelanetz' gift, supplementing similar recordings he has donated in the past, was a collection of 701 discs from his famous *Coca Cola Hour* broadcasts (1940-44), together with many of his published recordings. The unpublished air

checks present prominent soloists performing many works they recorded nowhere else: pianists Simon Barere, Ethel Bartlett and Rae Robertson, Percy Grainger, Ernesto Lecuona, Oscar Levant, Eugene List, E. Robert Schmitz, Alec Templeton, and Vitya Vronsky and Victor Babin; violinists Mischa Elman, Zino Francescatti, Carroll Glenn, Yehudi Menuhin, Nathan Milstein, Erica Morini, and Albert Spalding; and a host of vocalists including Rose Bampton, Richard Bonelli, Ann Brown, John Brownlee, Jane Froman, Judy Garland, Marjorie Lawrence, Grace Moore, Lily Pons, Paul Robeson, John Charles Thomas, and Jennie Tourel.

Finally, grateful acknowledgment is made once again to the Library's generous friend, Ulysses

"Jim" Walsh, noted discographer and historian of America's popular recording artists. This year Mr. Walsh presented to the Library his unparalleled collection of several hundred Billy Murray discs. In the April 1942 issue of *Hobbies* Mr. Walsh wrote the following brief but accurate appraisal of Murray.

There is no 100 percent unanimity in any field of human endeavor, but among all collectors of old-time popular song and comic skit records there appears to be overwhelming agreement that Billy not only is far and away the greatest American comedian recorded music has known but that, of all phonograph singers, he is the most likely to be [the] classic and eagerly collected humorist of the next generation.

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Some Recent Publications of the Library of Congress¹

Maine: The Sesquicentennial of Statehood. 1970. 86 p. \$1. Compiled by Arthur G. Burton and Leonard C. Faber, Exhibits Office. The 25th in a series of catalogs of exhibits marking significant State anniversaries. This booklet is an illustrated guide to the exhibit on display in the Library from December 1970 to September 1971, which traces events in Maine's history, from exploration in the early 17th century to industrial development in the early 20th century. Featured in the exhibit are approximately 200 pieces, including engraved and lithographic prints, photographs, manuscripts, rare books, pamphlets, broadsides, maps, drawings, sheet music, and newspapers drawn almost exclusively from the Library's collections.

Sub-Saharan Africa; a Guide to Serials. 1970. 409 p. \$5.25. Compiled by the African Section of the Library's General Reference and Bibliography Division. More than 4,670 entries record a selection of serials published before 1969 in Western languages and in African languages using the Roman alphabet. Monographic series, yearbooks, directories, and annual reports of learned institutions are included. A list of the abstracting and indexing services cited in entry notes is supplied, and there are indexes to subjects and organizations. The guide includes many of the titles appearing in *Serials for African Studies*, issued by the Library in 1961, except that publications specifically on North Africa (Algeria, Libya, Morocco, Tunisia, and the United Arab Republic) have been excluded.

¹ For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.



